

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

PUBLISHED ON THE FIRST OF EVERY MONTH.

No. 633.—Vol. 36.
Registered for transmission abroad.

NOVEMBER 1, 1895.

Price 4d.; Postage, 1½d.
Annual Subscription, Post-free, 5s.

ROYAL CHORAL SOCIETY, ROYAL ALBERT HALL.

Patron: HER MAJESTY THE QUEEN.
President: H.R.H. THE DUKE OF SAXE-COBURG AND GOTHA,
DUKE OF EDINBURGH, K.G.
Conductor: Sir JOSEPH BARNEY.

THURSDAY, NOVEMBER 21, at 8,
HUBERT PARRY'S

"INVOCATION TO MUSIC"

AN ODE IN HONOUR OF PURCELL
(First time of Performance in London)

AND

HAYDN'S "CREATION" (Parts I. and II.)

ARTISTS:

Madame ALBANI, Mr. BEN DAVIES, Mr. ANDREW BLACK.
Prices: Stalls, 7s. 6d.; Arena, 6s.; Balcony (Reserved), 5s.;
(Unreserved), 4s.; Gallery Promenade, 1s.

GREEK PLAY.

DRAMATIC PERFORMANCE OF

SOPHOCLES' "ANTIGONE"

AT THE HAMPTSTAD CONSERVATOIRE, SWISS COTTAGE,

WITH

MEDELSSOHN'S MUSIC.

MONDAY, November 4, at 8 o'clock.

Full Band and Chorus.

Conductor . . . Mr. G. F. GEAUSSENT.

Stage Director . . . Mr. CHARLES FRY.

Tickets, 10s. 6d. and 5s.

THE BURGON OPERA RECITAL COMPANY

UNDER THE DIRECTION OF

MR. W. H. BURGON,

Principal Bass, Royal English Opera House, Covent Garden Opera
House, and Royal Carl Rosa Opera Company, &c.;
Also of the leading Choral Societies' Concerts.

The experienced Artists of the above Company can be engaged by
Choral Societies for Oratorio, Concert, or Opera Recital.

Specimens of the special Programmes for which the Burgon Opera
Recital Company has become so celebrated, viz.:—
PART I.—Ballad and Instrumental.

PART II.—Recital in Costume or Evening Dress, of Selections
from a popular Opera ("Cavalleria Rusticana," "Pagliacci," "Flying
Dutchman," "Il Trovatore," "Maritana," "Bohemian Girl," "Faust,"
&c.)—will be forwarded on application.

Address, W. H. BURGON,
8, Marlboro' Road, Bedford Park, London, W.

THE MISSES TULLOCH'S VOCAL, INSTRUMENTAL, AND DRAMATIC RECITALS.

OPERATIC SCENAS AND ARIAS. BALLADS.
MANDOLINE AND GUITAR SOLOS AND DUETS.
ITALIAN, FRENCH, AND GERMAN SONGS.
SPANISH SONGS TO GUITAR ACCOMPANIMENTS.
RECITATIONS (POETIC AND HUMOROUS).

Engaged: Brockley Holbeach, Wisbech, Spalding, Norwich, Wim-
bledon, Highgate, Grantham, Walsall, Dalton-in-Furness, Ulverston,
Stratham, Winchester, Colne, Croydon, Grassendale, Northampton,
Folkestone, Stamford, Glasgow, Leatherhead, &c.
For en route dates for the Midland Counties and the North, Press
notices and programmes, address, Miss Tulloch, 16, Linden Gardens,
London, W.; or, usual Concert Agents.

MR. LEMARE has resumed his Saturday After-
noon (5 o'clock) ORGAN RECITALS at Holy Trinity,
Sloane Street.

THREE POUNDS IN PRIZES FOR best FESTAL
MARCH, and best Words suitable for Festal Hymn. Conditions,
one stamp. W. Kempster, 22, Nascot Street, Watford.

ROYAL ACADEMY OF MUSIC, TENTERDEN STREET, W.

Instituted 1822. Incorporated by Royal Charter, 1830.

Patrons: HER MAJESTY THE QUEEN AND THE ROYAL FAMILY.
President: H.R.H. THE DUKE OF SAXE-COBURG AND GOTHA.
Principal: Sir A. C. MACKENZIE, Mus. Doc. St. And., Cantab., et Edin.

Michaelmas Half-Term begins Thursday, November 7. Entrance
Examination therefor, Monday, November 4, at 2.
Fortnightly Concerts, November 2, 16, and 30, at 8.
Chamber Concert, at St. James's Hall, November 11, at 3.
Lecture by W. H. CUMMINGS, Esq., Hon. R.A.M., Wednesday,
November 6, at 3.15.
Lectures by Walter Macfarren, Esq., F.R.A.M., Wednesdays,
November 13, 20, and 27, at 3.15.
Prospectus, Entry Forms, and all information may be obtained from
the Secretary.
F. W. RENAULT, Secretary.

THE ROYAL COLLEGE OF ORGANISTS.

The next Examination for Fellowship will take place on Tuesday,
Jan. 7, 1896 (Paper Work); Monday, Jan. 6; Wednesday, Jan. 8;
Thursday, Jan. 9; and Friday, Jan. 10 (Tests at Organ).

The next Examination for Associateship will take place on Tuesday,
Jan. 14, 1896 (Paper Work); Monday, Jan. 13; Wednesday, Jan. 15;
Thursday, Jan. 16; and Friday, Jan. 17 (Tests at Organ).

The organ-playing tests for the Fellowship Examination in January
will be: Toccata in A major, W. T. Best (Ricordi and Co.); Adagio im
freien Styl, in E, Merkel; Sonata, No. 5, in C (First Movement),
J. S. Bach (Peters, Novello and Co.).

The College Library is open daily.

Members desiring practice on the College Organ may obtain par-
ticulars on application.

The large Hall, and sundry smaller rooms, may be hired for concerts,
meetings, &c.

E. H. TURPIN, Hon. Secretary.

Hart Street, Bloomsbury, W.C.

THE GUILDHALL SCHOOL OF MUSIC.

Established by the Corporation of London, 1880.

Principal: Sir JOSEPH BARNEY.

The Half-Term commences Monday, Nov. 4. Entrance Exams.,
Oct. 29 to Nov. 1. Prospectus and further particulars of the Secretary.

By order of the Committee,
Victoria Embankment, E.C. HILTON CARTER, Secretary.

GUILD OF VIOLINISTS, LONDON.

Founder: The late J. T. CARRODUS.

Warden: JOHANNES WOLFF.

Director of Examinations: ANDRE LA TACHE.

Examinations for Certificates and Diplomas will commence in
London and the Provinces during the third week of this month.
Entries close 10th inst. (November).

Prospectuses and all details can be had from the Central Offices, 14,
Gray's Inn Road, London, W.C.

E. CRISPIN, F.S.S., Secretary.

UNIVERSITY OF DURHAM.

DEGREES IN MUSIC.

Full particulars of Examinations, with copies of former Exam-
papers, may be had on application to Dr. ARMES, The Bailey, Durham.

MUSICAL INTERNATIONAL COLLEGE.

Founded 1878. Incorporated 1893.

Central Office: 113, Great Portland Street, W.

Principal: EDWIN M. LOTT, Mus. Doc.

Vice-Principal: JAMES H. LEWIS, Mus. Doc., D.C.L.

Next Local Theoretical Examination, November 26, 1895.

Practical Examinations throughout the kingdom.

W. A. PHILPOTT, Mus. Bac., F.M.I.C., Secretary.

MESSRS. HANN'S CHAMBER CONCERTS,

Brixton Hall (Tenth Season), on MONDAYS, November 4, 18,
and December 9, 1895, at 8 p.m., when the following works will be
performed: Piano and Strings, Quartet in E flat (Mozart); Quartet in
B flat, Op. 41 (Saint-Saëns); Trio in D minor, Op. 63 (Schumann);
Sonata, P., Vio. in F, Op. 57 (Dvorak); Sonata, P., Cello in B flat,
Op. 45 (Mendelssohn); S'-ings only, Quartet in F, Op. 13 (Beethoven);
Quintet in B flat, Op. 87 (Mendelssohn); Quintet in D, No. 7 (Mozart).

PROFESSIONAL NOTICES.

- MISS FLORENCE ARMSTRONG (Soprano)**
(Pupil of Mr. Shakespeare and Medalist, R.A.M.).
Oratorios, Concerts, Lessons, &c., at 20, Conduit Street. Address,
Leicester Villa, Ealing, W.
- MISS MAUDE BALLARD, A.G.S.M. (Soprano)**
(Cert. of Merit and Silver Medal, Cert. of Proficiency and Gold Medal,
G.S.M.; Gold and Silver Medals, L.A.M.).
Oratorios, Concerts, &c. 13, Herbert Road, Stockwell, S.W.
- MADAME BARTER (Soprano)**
For Oratorios, Concerts, At Homes, &c.
Westbury Road, Wood Green, N.
- MISS LOUISE BELLAMY (Soprano)**
Oratorios and Concerts. 2, Claremont Road, Handsworth, Birmingham.
- MISS LOUISE CESTRIA (Soprano)**
(Of the Royal College of Music, London).
For Oratorios, Concerts, &c., 45, Bridge Street, Chester.
- MADAME CONWAY (Soprano)**
444, Moss Lane East, Manchester.
- MISS MABEL CROSS (Soprano)**
(Of the Royal College of Music, London).
For Oratorios, Cantatas, Concerts, &c. Winsford, Cheshire.
- MISS EMILY DAVIES (Soprano)**
Oratorios, Concerts, At Homes, &c., address, Severn House, Seven
Sisters Road, Finsbury Park, N.
- MADAME ELEANOR DAY (Soprano)**
Concerts, Private Lessons, &c. Strathaven, Hendon, N.W.
- MISS MARJORIE EATON (Soprano).**
"MESSIAH."—"Her solos were admirably sung, 'I know that my
Redeemer' being very beautifully rendered."—*Norhampton Chronicle*.
"CREATION."—"Her singing was excellent, being pure, lofty, and
unexaggerated; the intonation was always perfect."—*Freeman's*
Journal.
"ELIJAH."—"Having a rich voice her solos were greatly enjoyed;
her singing of 'Hear ye, Israel,' was never surpassed."—*Blackburn*
Times.
"SAMSON."—"Our great expectations of her were amply fulfilled,
she sang 'Let the bright Seraphim' magnificently."—*Cambridge*
Journal.
Oratorios, Concerts, &c., 237, Katherine Street, Ashton-under-Lyne.
- MISS FUSSELLE (Soprano)**
Licentiate (Artist), R.A.M.
For Concerts, Oratorios, &c. 37, Harrington Square, N.W.
- MISS ISABEL HALL (Soprano)**
"Possesses a voice which has been highly trained, and each of her
songs was rendered in excellent style, especially Bishop's 'Bid me
discourse,' for which she was loudly recalled."—*Burnley Express*.
For Oratorios, Concerts, Recitals. 65, Shear Brow, Blackburn.
- MISS SPITTAL HAZZLEDINE (Soprano)**
Oratorios, Concerts, At Homes, &c.
30, Shepherd's Bush Road, West Kensington Park, W.
- MISS BESSIE HOLT (Soprano)**
Oratorios, Concerts, Organ Recitals. Rawtenstall, near Manchester.
Miss BESSIE HOLT at BLACKPOOL.—"Miss Bessie Holt, the well-
known and highly accomplished vocalist, of Rawtenstall, has, during
the present week, been engaged at the Popular Concerts on the Victoria
Pier, South Shore, where she has had an enthusiastic reception. She
opened her engagement on Monday evening, when Mr. Sims Reeves,
the veteran tenor, also appeared. She sang in exquisite style Bishop's
'Bid me discourse' and 'The Heavenly Song,' and, as encores,
gave 'Killarney' and 'The last rose of Summer' splendidly."—*The*
Rosendale Gazette, September 27, 1895.
- MISS JESSIE HOTINE (Soprano)**
Oratorios, Concerts, Operettas, Banquets, &c.
Address, Craignorth, 33, Upper Bedford Place, Russell Square, W.C.
- MADAME MINNIE JONES (Soprano)**
For Oratorios, Concerts, At Homes, &c.
30, Farrant Avenue, Wood Green, N.
- MISS MAUD LESLIE, A.L.A.M. (Soprano)**
For Oratorios, Concerts, &c.
41, Crystal Palace Road, Dulwich, S.E.
- MISS LILY MARSHALL-WARD (Soprano)**
MISS JESSIE MARSHALL-WARD (Contralto)
14, Peel Street, Nottingham.
- MISS FLORENCE MONK (Soprano)**
For Oratorios, Concerts, &c. 4, Northolme Road, Highbury Park, N.
- MISS ANNIE NORLEDGE (Soprano)**
For Oratorios and Ballad Concerts. For press notices and terms,
address, 227, South Lambeth Road, London, S.W.
Telegrams: "Norledge," London.
- MISS WINIFRED PEAKE (Soprano)**
(Sainston-Dolby Scholar and Certificate, R.A.M.).
For Oratorios, Concerts, At Homes, &c.
Strathearn, Broadhurst Gardens, West Hampstead, N.W.

- MISS MARY ROUGH (Soprano)**
Oratorios, Concerts, &c. Address, Seaforth, Bridge of Allan, N.B.
- MISS FANNIE SELLERS (Soprano)**
For Oratorios, Concerts, Recitals, &c., Crag Cottage, Knaresbro'.
- MISS AGNES WALKER (Soprano)**
For terms and book of Press notices,
Address, 104, Lewisham High Road, New Cross, S.E.
- MISS GERTRUDE WESLEY**
(Solo Soprano and Harpist), Doncaster.
For terms and critiques, address, as above.
- MISS JESSY FRANKLAND (Mezzo-Soprano)**
(Late of the Royal Academy of Music. Pupil of Mr. G. Garcia).
"A beautiful voice, and most excellent method. . . Both songs
were deservedly encored."—*Southall and Norwood Gazette*,
37, Godolphin Road, Shepherd's Bush, W.
- MADAME KATE HULL (Mezzo-Soprano)**
(Gold and Silver Medalist, L.A.M.)
For Oratorios, Concerts, &c., 28, Seven Sisters Road, Holloway, N.
Agent, Mr. N. Vert, 6, Cork Street, W.
- MISS MARY WILLIS (Mezzo-Soprano)**
For Oratorios, Operas, Concerts, or Private Lessons, address,
9, Rochester Terrace, Camden Road, N.W.
- MISS ALICE BERTENSHAW (Contralto)**
For Oratorios, Concerts, &c., Katherine Terrace, Ashton-under-Lyne.
- MISS MARIE BISHOP (Contralto)**
(Of Sir Charles Hallé's Provincial, Welsh, and Scotch Concerts).
"An excellent, sympathetic, rich contralto voice of extensive
range."—*Vide Press*.
Oratorios, Concerts, &c. 31, Gt. Western St., Alexandra Pk., M'chester.
- MISS M. L. BOOKER, L.R.A.M. (Contralto)**
For Oratorios, Concerts, &c., address, care of Mr. Wm. Marriott,
295, Oxford Street, W.; or, Shirebrook Villa, Heeley, Sheffield.
- MADAME CHATTO (Contralto)**
Oratorios and Concerts.
86, Sterndale Road, West Kensington; or, Farley Sinkins' Concert
Agency, 391, Oxford Street, W.
- MISS TERESA DEVIENE (Contralto)**
Oratorios, Concerts, &c. 70, St. George's Avenue, Tufnell Park, N.
- MADAME CLARA DORAN (Contralto)**
Oratorios, Organ Recitals, Concerts, At Homes, &c. 39, Malvern
Road, Kilburn, N.W.
- MISS EMILY FOXCROFT, A.L.A.M. (Contralto)**
For Oratorios, Ballad Concerts, At Homes, &c.
76, Calabria Road, Highbury Place, N.
- MISS LUCIE JOHNSTONE (Contralto)**
13, Cromwell Grove, West Kensington Park, W.
"ELIJAH" (Royal Choral Society, Royal Albert Hall, November 1,
1894).—"Miss Lucie Johnstone's singing of 'Woe unto them' proved
her the possessor of a very beautiful contralto voice; and she sang in a
truly unaffected, emotional, and careful spirit."—*Pall Mall Gazette*.
- MISS FANNY MILLSON (Contralto)**
For Oratorio and Ballad Concerts.
For terms and vacant dates, Selwood House, Brigg.
- MRS. G. OXBURGH (Contralto)**
Associate (Artist) R.C.M., Premier Gold Medalist, Guildhall Concerts.
1, Hundscombe Place, Plymouth.
- MISS RINA ROBINSON (Contralto)**
"STABAT MATER."—"Miss Rina Robinson captivated her hearers
by her thrilling rendering of the cavatina 'Fac ut Portem,' and was
equally successful in the beautiful 'Quis est homo.'"—*North Middle-*
sex Chronicle, Jan. 18, 1895.
"Miss Rina Robinson possesses a rich and deep penetrating contralto
voice of exceptional quality, and she uses it unaffectedly but with
artistic skill."—*Hornsey and Finsbury Park Journal*, Oct. 8, 1894.
For Oratorio, Cantata, Organ Recitals, and Miscellaneous Concerts.
For terms, apply, 80, Tufnell Park Road, N.
References kindly permitted to Dr. A. H. Mann, Dr. E. H. Turpin,
and F. A. W. Docker, Esq.
- MISS HELEN SAUNDERS, A.R.A.M. (Contralto)**
For Oratorios, Banquets, At Homes, &c.
25, Cloudeley Street, Barnsbury, N.
- MISS LOTTIE SWEENEY (Contralto)**
For Concerts, Oratorios, &c.
Address, Miss Sweeney, Vocalist, Armley, Leeds.
- MADAME ALICE VALENTINE (Contralto)**
For Oratorios, At Homes, Ballad Concerts, &c.
Address, The Hollies, Wellington Road, Harborne, Birmingham.
- MISS VERKRÜZEN (Contralto)**
For Concerts, Oratorios, &c., 119, Petherton Road, Canonbury, N.
- MISS ALICE WOLSTENHOLME (Contralto)**
For Oratorios, Concerts, &c., address, Radcliffe, Manchester.

MISS MARGARET PFELSCHMIDT (Mez.-Con.)
(Leipzig Conservatoire and Pupil of Madame Boddá-Pyne).
For Oratorios, Ballad Concerts, At Homes, &c.
Address, Shirebrook Cottage, Heeley, Sheffield.

MR. ALBERT E. EDWARDS (Alto)
Address, 35, Knowle Road, Brixton.

MR. WRIGHT BEAUMONT (Tenor)
(Bronze and Silver Medalist, R.A.M.).

"Mr. Beaumont is a tenor of decided promise."—*Daily Telegraph*.
"Mr. Beaumont is a most artistic singer."—*Morning Leader*.
"Mr. Beaumont showed himself to be the possessor of a fine tenor voice."—*Musical News*.

Address, 36, Kimberley Road, Clapham, S.W.

MR. J. VERNEY BINNS (Tenor)
13, Westgate, Halifax.

MR. J. G. BLANCHARD
Principal Tenor, Italian Church, Hatton Garden.
For Oratorios, Concerts, &c. Address, 41, Saverne Road, N.W.

MR. T. HENRY BREARLEY (Tenor)
"Magnificent voice."—*Keighley News*, November 10, 1894.
Address, Halifax, Yorks.

MR. HERBERT CLINCH
Oratorios, Ballads, At Homes, &c.
Address, 41, Frederick Street, St. John's Wood, N.W.

MR. OTTO DENE (Tenor)
For Oratorios, Ballad Concerts, &c.
EXTRACT FROM TESTIMONIAL.

"It gives me pleasure to say that Mr. Otto Dene has sung here three times within the last twelve months with good success. . . . He has a good tenor voice of an extensive range. His musical intonation is perfect. . . . A well-educated musician, who never causes trouble to the conductor.

(Signed) "AUGUST MANNS, Musical Director, Crystal Palace."
Sole Agent, W. B. Healey, Esq., 17, Great Marlborough Street, W.

MR. WALTER DRIVER
(Pupil of Wm. Shakespeare, Esq.).
Principal Tenor, King's College Chapel, Cambridge;
Tenor, University Choir.
Is open to receive Engagements.

MR. CHARLES ELLISON (Tenor)
(Late Principal Tenor, Royal Carl Rosa Opera Company, Crystal Palace, and St. James's Hall Concerts, &c.)
For Opera, Operatic Recital, Oratorio, Concerts. Address, 42, Florence Road, New Cross, S.E.

MR. T. OLDROYD (Tenor)
For Oratorios and Concerts, address, The Cathedral, Rochester.

MR. MANNERS POTTOWE (Tenor)
For Oratorios, Concerts, Banquets, At Homes, &c.
Address, 171, Portsdown Road, Maida Vale; or, the usual Agents.

MR. ABEL STARKEY (Tenor)
(St. George's Chapel Royal).
For Concerts, &c., address, 20, The Cloisters, Windsor Castle.

MR. WILLIAM WILD (Tenor)
Pupil of Mr. Andrew Black, and Member of Sir Charles and Lady Hall's South African Concert Touring Party, having now returned to England, is open for Oratorios, Orchestral and Ballad Concerts, &c.
Grosvenor Square, Stalybridge, near Manchester.

MR. HERBERT ALDRIDGE (Baritone)
For Oratorios, Concerts, &c.
Address, Saxonbury Villa, Buxton Road, Stratford, E.

MR. JOHN W. GREENWOOD (Baritone)
For Concerts, &c., address, 131, Queen's Road, Halifax.

MR. PHILIP LINCEY (Baritone)
For Oratorios, Concerts, &c. Address, Heaton Grove, Bradford.

MR. EDGAR LUNNON (Baritone)
Oratorio, Concerts, &c. Change of address, 7, Bowerdean St., Fulham.

MR. J. A. MACFARLANE (Baritone)
For Oratorios, Concerts, &c., 38, Aubert Park, Highbury, N.
Sir JOSEPH BARNEY writes: "I have heard Mr. Macfarlane sing with much satisfaction and pleasure. He possesses so much warmth of feeling and energy of style as to cause me, in the first instance, to regard him as a foreigner."
Testimonials from Ebenezer Prout, Esq.; Fountain Meen, Esq., &c.

MR. DANIEL PRICE (Baritone)
Westminster Abbey. Address, 9, Clarendon Road, W.

MR. MUSGROVE TUFNAIL (Baritone)
22, Ferndale Road, S.W.

MR. CHARLES WALTON (Baritone)
(Pupil of Andrew Black, Esq.).
For Oratorio, Recitals, and Miscellaneous Concerts.

"MESSIAH."—"In 'Why do the nations' and 'The trumpet shall sound' he was magnificent; and the ovations he received from performers and audience alike were richly deserved."—*Rochdale Observer*, Dec. 26, 1894.

For terms, press notices, &c., address, 41, Coppice Street, Oldham.

MR. EDWARD COLLINGS (Bass)
For Concerts, &c., address, 141, Regent Street, W.

MR. WALTER J. HOBSON (Bass)
For Oratorios, Cantatas, Ballads, &c.
103, Robson Street, Liverpool; or, Messrs. Forsyth Bros., 126 and 128, Deansgate, Manchester.

MR. KEMPTON (Bass)
(Vicar-Choral, St. Paul's Cathedral).
For Oratorios, Concerts, Singing Lessons, and Solo Boys,
35, Petherton Road, N.

MR. ALFRED OSMOND (Bass)
(Pupil of Mr. Fred. Walker)
Oratorios, Concerts, &c.
Please note change of address, 39, Gayton Road, Hampstead, N.W.

MR. HENRY SUNMAN (Bass)
Licentiate (Artist) of the Royal Academy of Music.
For Concerts, &c., address, Christ Church Cathedral, Oxford.

MR. MARTIN TREVELYN (Bass)
For Concerts, &c. 47, Blenheim Gardens, Willesden Green, N.W.

MR. HORACE BARTON (Solo Pianist)
For Recitals, Concerts, &c.
Address, 20, Mathew Park Avenue, Romford Road.

MR. LEONARD H. CURTIS
(Solo Pianist and Accompanist).
61, Breakspears Road, Brockley, S.E.

MR. AUGUSTUS TOOP
Teacher of the Pianoforte, Organ, and Singing.
Accompanist, Conductor, and Composer.
Musical Representative to the American Church, Paris.
Address, 79, Walm Lane, Willesden Green, N.W.
(or at 60, Berners Street, W., by appointment).

MISS ETHEL GORDON (Accompanist)
Concerts, At Homes, or Private Practice.
90, Ledbury Road, W.

MISS JENNIE PANKHURST, L.R.A.M. (Accomp.)
(Late Pupil of Mr. Walter Macfarren).
For Concerts, At Homes, &c. 99, Philip Lane, Tottenham, N.

MISS ALICE GLYN (The Mandoline Soloist)
For Concerts, At Homes, and Banquets.
Address, 1, Inkerman Square, Kensington, W.

MR. ARTHUR J. MANGER (Hand-Bell Soloist)
100, Manor Road, Brockley, S.E.

MISS SIREMA BURTON (Soprano). For Oratorios, Ballads, At Homes, Organ Recitals, &c.; now booking Engagements for the season. Address, 55, Dixon Street, Lincoln.

MADAME JULIA JONES (Soprano) begs to announce her CHANGE of ADDRESS to 81, Tufnell Park Road, N., where all communications respecting Oratorios, Concerts, Lessons, &c., should be addressed.

MADAME LAURA SMART (Soprano) requests that all communications respecting Oratorio, Operatic Recital, or Ballad Concerts be addressed, 106, Ealingbroke Grove, Wandsworth Common, S.W.; or, 50, Church Street, Liverpool.

MR. W. CARTLEDGE-WHITE (Tenor) requests that all communications respecting Concerts, Oratorios, Operas, &c., be addressed to 7, Guildford Road, South Lambeth, S.W.

TENOR.—For Concerts, Oratorios, &c., **WALTER CLINCH** (late of St. George's Chapel, Windsor Castle), Sutton-Valence, Staplehurst, Kent.

MR. THOMAS COOPER (of the Birmingham and Sheffield Albert Hall Oratorios and Concerts; Principal Tenor of Chesterfield Abbey Parish Church) is open to ENGAGEMENTS. For terms, address, Newbold Moor, Chesterfield.

MR. SINCLAIR DUNN (Tenor) requests that all communications respecting Concerts, Oratorios, Operas, Lessons, &c., be addressed to him at 67, Berners Street, W.

MR. WALTER INGRAM (Tenor). Concerts, Soirées, Organ Recitals, &c.; also recitations, refined and humorous. Programmes arranged. 41, Gloucester Rd., Peckham, S.E.

MR. GORDON HELLER.—"A powerful and high baritone. Many of his songs were well sung."—*The Times*. "Sings with taste and judgment."—*The Morning*. "Voice of musical quality and considerable power."—*The Standard*. "Good voice, which he knows how to employ."—*Morning Post*. "Sang with much artistic feeling and intelligence."—*Truth*. For Oratorios, &c., address, care of N. Vert, Esq., 6, Cork Street, London, W.

MR. E. JACKSON (Baritone) is now booking ENGAGEMENTS for the coming season. Oratorios, Ballad Concerts, Masonic Banquets, &c. For terms and vacant dates, address, Principal Bass, New College, Oxford.

MR. EGBERT ROBERTS (Bass, Conductor, Italian Church, Hatton Garden) requests that all communications respecting Oratorios, Opera, or Concerts be addressed 45, Pentonville Road, N.

MISS DAISY ASHTON (Violinist), of the Queen's Hall, Crystal Palace, and Prince's Hall Concerts, and Winner of the 100 Guinea Prize at the recent Music Trades' Exhibition, June, 1895, is prepared to accept Engagements at Concerts, At Homes, &c. For terms and particulars please apply to 19, Stamford Hill, N.

MISS MIRIAM TIMOTHY (Harpist) and Mr. H. J. TIMOTHY, F.R.C.O. (Organ and Viola), beg to announce that they have REMOVED to No. 11, St. Mark's Crescent, Regent's Park, N.W., from Sunny Bank, South Norwood.

MISS ALICE SIMONS (late Parepa-Rosa Scholar, Medalist, R.A.M.) is prepared to accept Engagements for Concerts, Oratorios, Dinners, At Homes, &c. 19, Stamford Hill, N.

MISS
FANNY DE BOUFFLERS
(SOPRANO)

THE NEW ORATORIO SINGER
Of the Royal Albert Hall, the Scottish Orchestra, and Crystal Palace Concerts.

For Oratorios, Cantatas, Concerts, Operatic Recitals, &c.

"A Booklet" of recent Press Opinions, *Répertoire*, Photo, Terms, &c., forwarded on application. Address, CARLTON HOUSE, SAINT JAMES ROAD, LIVERPOOL.

Agent: N. VERT, Esq., 6, Cork Street, London, W.

MISS ADA LOARING
(SOPRANO)

New address, Merion, Wellington Road, Peckham, S.E.

MISS CARRIE PRINGLE
(SOPRANO)

Late of Bayreuth Festival, especially engaged by Wagner, open to engagements for Oratorio, Organ Recitals, &c. Dr. BRIDGE says:—"September 9, 1895:

"Miss Pringle sang at one of my Organ Recitals in the Abbey, with great success. I have every confidence in recommending her to the Albert Hall authorities."

Address, 28, Margaretta Terrace, Chelsea.

MISS LIZZIE SCOTT
(SOPRANO)

Oratorios, Concerts, &c. For terms, please address, 38, York Road, Northampton; or, 6, Oswald Street, Glasgow.

MASTER EDGAR FORD
(THE SOPRANO BOY)

Of M. Riviere's Concerts, Llandudno; The Pavilion, Rhyl; Blackpool Pavilion, Bournemouth Winter Gardens, &c.

For Oratorio or Miscellaneous Concerts, Choir Festivals, At Homes, &c.

"By his wonderful voice (which is nearly three octaves in compass) and fine style he created quite a *furor*."—*The Scottish Musical Review*, January, 1895.

"His voice, especially in the upper register, is of brilliant quality. We think Edgar Ford fully the equal of the phenomenal Australian boy, Cyril Tyler."—*Walsall Advertiser*.

"His singing of 'Angels, ever bright and fair' was really a magnificent performance."—*West Bromwich Free Press*, January 11, 1895.

"The youthful singer surpassed all expectations, delighting the crowded audience. He possesses a beautiful voice, which he uses with remarkable skill, revealing a natural gift and very careful training."—*Crewe Guardian*, February 23, 1895.

"Master Edgar Ford caused quite a *furor* by his sweet voice and fine style."—*Birmingham Daily Mail*, December 17, 1894.

MRS. S. FORD (Soprano)

MR. S. FORD (Tenor)

For terms and press notices, address, Avondale, Park Road E., Wolverhampton.

MISS
MARIE HOOTON
(CONTRALTO)

(Late Westmorland Scholar and Parepa-Rosa Gold Medalist of the Royal Academy of Music)

47, Ridgmount Gardens, Gower Street, W.C.

MR.
EDWARD BRANSCOMBE
(TENOR)

(Lay Vicar of Westminster Abbey; of the Glasgow Choral Union and Birmingham Festival Society's Concerts)

47, Ridgmount Gardens, Gower Street, W.C.

MR.
HAMLYN CRIMP
(TENOR)

For terms and vacant dates, please apply, The Woodlands, Heathfield Road, Birmingham.
Concert Parties arranged.

MR. CHARLES CHILLEY

Begs to announce that he has REMOVED to 38, Carson Road, West Dulwich, S.E.

MR. C. W. FREDERICKS
(TENOR)

(Of the Trocadero, Paris; Crystal Palace and St. James's Hall, London).
For Oratorios, Ballad Concerts, &c. Also a Concert Party, consisting of well-known artists.

"Mr. Charles Fredericks has sung at my house. I find he possesses a charming tenor voice of good compass and pure quality, which he uses to great advantage, particularly in oratorio music."

"CHARLES GOUNOD."

"I was so favourably impressed by your highly artistic rendering of the pieces which you sang at the Concert here recently, that I have placed you on the list of those tenor vocalists whom I consider worthy of an occasional engagement at our very best class of concerts, and I hope that I may soon have a chance to hear you here again."

"AUGUST MANNS, Musical Director."

"As a tenor, Mr. C. W. Fredericks, principal tenor of Lichfield Cathedral; of the Trocadero, Paris; Crystal Palace and St. James's Hall, London, and the principal Provincial Concerts, is pre-eminently adapted for oratorio singing, though in 'St. Paul' he has very few opportunities of distinguishing himself or even giving a fair exhibition of his fine voice and compass. Still his rendering of the tenor solos was exceedingly good, and showed to a slight extent his vocal capacities. Mr. Fredericks, who visited Jersey in 1886, quite kept, if not enhanced, his reputation."—Extract from the *Jersey Express*, May 2, 1895.

Address, Mr. Fredericks, Vicar-Choral, Cathedral, Lichfield; or, 248, Trinity Road, Wandsworth, London, S.W. Telegraphic address, "Fredericks, Lichfield."

MR. JOSEPH HANSON
(TENOR)

(Of the Manchester, Leeds, and Blackpool Pier Concerts).

For Oratorios, Ballad Concerts, Operatic Recitals, &c.
Répertoire: "Messiah," "Judas," "Israel in Egypt," "Jephtha," "Samson," "Semele," "Acis and Galatea," "Creation," "Cavalleria Rusticana," "Elijah," "Hereward," "Parr's," "Judith," "Lohengrin," "Golden Legend," Gounod's "Faust," "Rose Maider," "Lohengrin," "St. Paul," "Bohemian Girl," "Mariana," Costa's "Eli," &c.

Care of Messrs. Forsyth Brothers, Manchester.

Agent—Farley Sinkins, 391, Oxford Street, London.

MR. WHITNEY MOCKRIDGE
(THE CANADIAN TENOR)

PRINCIPAL TENOR, CARDIFF (1895) FESTIVAL.

Engaged the forthcoming season:—
Birmingham Festival Choral Society,
Wolverhampton Festival Choral Society,
Edinburgh Choral Union,
Aberdeen Choral Union,
Bath Choral Society,
Cardiff Musical Society ("Golden Legend," Sir Arthur Sullivan conducting), &c.

CARDIFF FESTIVAL, 1895.

"ST. PAUL."

"Mr. Whitney Mockridge sang the tenor music with very considerable depth of feeling."—*Times*, Sept. 19, 1895.

"Mr. Whitney Mockridge quite justified his selection for the important part confided to him."—*Birmingham Gazette*, Sept. 19, 1895.

"The soloists were Madame Albani, Miss Clara Butt, Mr. Whitney Mockridge, and Mr. Watkin Mills. Mr. Whitney Mockridge did his work with every indication of devotion to it, and his interpretation of the aria 'Be thou faithful' was one of the finest things in the entire performance. He sings at all times with refinement, and always conscientiously."—*South Wales Daily News*, Sept. 19, 1895.

VERDI'S "REQUIEM."

"Mr. Whitney Mockridge and Mr. Watkin Mills were the soloists. The former gentleman possesses a first-rate tenor voice, and sang his difficult music throughout like a true artist."—*Freeman's Journal*, Sept. 20, 1895.

All communications respecting Engagements to Mendelssohn Party, 31, St. James's Square, W.

MR. BRAXTON SMITH
(TENOR)

Is booking Engagements for Oratorios and Miscellaneous Concerts.

Dates already booked are as follows:—
Nov. 1, Congleton; 2, Newcastle-on-Tyne; 11, Cork; 12, Cork (Matinée); 13, Belfast; 14, Drogheda; 15, Newry; 16, Dublin; 18, Wolverhampton; 19, Lichfield; 20, Loughborough; 21, Leicester; 22, Scarborough; 23, Manchester; 25, Clifton; 26, Cheltenham; 27, Penzance; 28, Plymouth; 29, Exeter; 30, Torquay; Dec. 4, Cleckheaton; 7, St. James's Hall; 13, Crystal Palace; 21, Manchester.
For terms and vacant dates please apply to 61, Carlisle Mansions, Victoria Street, London; or, FARLEY SINKINS' CONCERT AGENCY, 391, Oxford Street, London, W. Telegrams: Bottesini, London.

MR. AND MRS.

WALLIS A. WALLIS

For Concert Novelties. Removed to 33, Blomfield Road, W.

MR. ROLAND HOYLE

(BARITONE)

(Of Sir Charles Hallé's and Provincial Concerts).

For terms, Press notices, &c., Briddon Street, Cheetham, Manchester.
Agent: Mr. Farley Sinkins, 391, Oxford Street, London, W.**DENNHAM BARRI**

(The Popular Northern Bass).

At liberty for Concerts and Oratorio.

Address, 5, Darwen Street, Weaste, Manchester.

"Has a remarkable bass voice, of sonorosity almost phenomenal, and with power unlimited. At all pitches—high, low, or middle—his power and tone are equally good."—*Vide Press*.**CHANGE OF ADDRESS.**

MR.

FFRANGCON-DAVIES

TO

84, PRIORY ROAD, WEST HAMPSTEAD.

MR.

WILLIAM LLEWELLYN

(BASS)

Late Principal Bass, Carl Rosa Opera Co.; of the Crystal Palace Concerts, &c.

Engagements include Grand English Opera Season, Covent Garden, Oct. 12 to Nov. 9; Glasgow (Arts Exhibition), Nov. 11 to 18; City (Banquet), Nov. 25; Bath ("Messiah"), Dec. 16; South Wales (Ballads), Dec. 17, 18, 19, 20, 21, 23, and 24; Brynmawr ("Joshua"), Dec. 25.

All communications to Mendelssohn Parry, Concert Agency, 31, St. James's Square, Holland Park, London, W.

MR. BATES' SOLO BOYS.

MR. BATES (Principal of the London Training School for Chorists, Director of the Choir of Christ Church, Lancaster Gate) has twelve Solo Boys available for Oratorios, Festival Services, Organ Recitals, Concerts, &c.

MR. BATES' boys hold positions as Soloists at St. Mary's, Stoke Newington; St. Peter's, Kensington; St. Peter's, Paddington; Hampstead Parish Church; Bencher's Chapel, Gray's Inn; St. Thomas's, North Kensington; St. Matthew's, Bayswater; St. Matthew's, Marylebone; Christ Church, Lancaster Gate.

The following are some of Mr. Bates' Solo Boys' most recent Press Opinions:—

ELI.—"The boy who took the part of Samuel was a signal success, his sweet melodious voice completely took the audience by storm."—*Berford and County Record*.HYMN OF PRAISE.—"The solos and duet were excellently sung by two of Mr. Bates' boys. Their style and interpretation are exceptional."—*Folkestone Herald*.REDEMPTION.—"While my watch" was sung with intense feeling, and "From Thy love as a Father" with exceptional sweetness and effect."—*West London Indicator*.LAST JUDGMENT.—"Sustained treble solos in a most accomplished manner."—*Hampstead and Highgate Express*."The boy's full, well-trained, and exquisitely sweet voice charmed all who heard him."—*Hereford Mercury*.STABAT MATER.—"The success of the evening was the duet 'Quis est Homo.' The air with the accompanying chorus, 'Inflamatus et accensus,' once more roused the assembly to enthusiasm, and had to be repeated."—*East London Advertiser*.GALLIA AND HEAR MY PRAYER.—"The lad has a voice of singular beauty and range, and his phrasing is marked by great intelligence."—*Folkestone Herald*.GOUND'S FAUST.—"The boy took the character of Siebel, and his charming voice was heard with telling effect in the Cavatina, 'Even bravest hearts may tell,' the 'Flower song,' and the romance 'When all was young and pleasant.'"—*East London Observer*.SONGS.—"Unusually large audiences attended the Concerts at Plymouth Guildhall on Saturday, when a London boy soprano was the soloist. He possesses a highly trained voice of singular purity and sweetness, and each song was loudly encored."—*Western Morning Times*.SELECTIONS.—"Handel's 'Angels ever bright and fair' was sung with exceedingly fine effect, and in his later contribution, 'My heart ever faithful' (Bach), the youthful singer enraptured his listeners with his melodious voice and perfect articulation."—*Kilburn Times*.SELECTIONS.—"The youthful soloist possesses a sweet voice, whilst his enunciation and expression denoted culture and artistic perception of a high order."—*Enfield and Tottenham Observer*.

MR. BATES' boys are booked for the following works: "Elijah," "Hymn of Praise," "God, Thou art Great," Sullivan's "Festival Te Deum," Samuel in "Eli," "Messiah" (twice), "Last Judgment" (six times), &c.

MR. BATES can supply a full choir, or a choir of boys only, for Weddings, Festivals, Oratorios, &c.

For terms and full particulars, address, Mr. Bates, Church House, Porchester Terrace, Hyde Park, W.

MISS ALICE MARY SMITH

(HARPIST)

(Associate of the Royal College of Music),

37, Lancaster Road, W.

MR.

BLAXLAND'S SOLO BOYS

For Church Festivals, Concerts, Banquets, &c.

MR. BLAXLAND'S Solo Boys hold appointments at well-known London Churches, and are also available for week-day Engagements. They are personally trained and thoroughly reliable.

Boys now open for permanent Sunday engagements may be heard by appointment.

Principal Soprano Solo Boy, Master

STERNDALÉ BENNETT

(Of the Chester and Leeds Festivals, 1894, Queen's Hall, &c.)

Highly recommended by SIR JOHN STAINER, M.A., Mus. Doc., Oxon.; C. H. H. PARRY, Mus. Doc., Oxon. et Cantab.; JOSEPH BRIDGE, M.A., Mus. Doc., &c., and many other leading musicians. Testimonials forwarded on application.

MASTER BENNETT'S success has been fully deserved, his beautiful voice and artistic singing have on every occasion given satisfaction, and he has had an experience unsurpassed both in London and the provinces.

Recent Engagements (1894-5) fulfilled by him are the following:—Cambridge, Brockenhurst, St. Leonard's, Chester (Festival and at the Duke of Westminster's), Whitehaven, Lea, Reigate, Birmingham, Leeds, Watford, Chisellhurst, Woodford, Hatfield (Lord Salisbury's), Nottingham, Woolwich, Leicester, Hove Town Hall and Royal Pavilion, Brighton, Ryde, Midhurst, Broadstairs, Staines, &c.; and in LONDON at Wandsworth, Norwood, Newington, Hornsey Rise, Queen's Hall, Holborn Restaurant, Haverstock Hill, Farm Street, Gresham Hall (Brixton), Chiswick, Teddington, Earl's Court, Streatham Hill, Kensington Park, Westminster, Town Hall (Holborn), South and West Kensington, Café Royal, St. Martin's Hall, Addison Road, Public Baths Hall (Queen's Road), Amhurst Club (Rectory Road), Victoria Hall (Waterloo Road), Tottenham, The Camera Club (Charing Cross), Myddelton Hall (Islington), Freemasons' Tavern (Great Queen Street), Cannon Street Hotel, Albion Tavern (Aldersgate Street), Public Hall (Peckham), Victoria Theatre, Willesden Green, Vestry Hall (Hampstead), Highgate, &c.

Répertoire.—"Redemption," "Gallia," "Messe Solennelle," "Elijah," "St. Paul," "Hymn of Praise," "Lauda Zion," 13th and 95th Psalms, "Hear my Prayer," &c.; "Woman of Samaria," "Judith," "Job," "Passion" (Bach), "My heart ever faithful," "Passion" (Haydn), "Messiah," &c.; "Last Judgment," "God, Thou art Great," "How lovely are Thy dwellings," "Creation," Mass in G (Weber), 12th Mass, Mass in C (Mozart), "Eli," "Daughter of Jairus," &c.; "Song of Miriam," and Masses in B flat and G (Schubert), "Holy City," "The Martyrs" (Mauder), Guilman's Masses in F and E flat, &c. Also Selections from other Oratorios and Anthems, Masses and Ballads, by various Composers.

Works not included in above prepared at short notice.

Dates up to December are now being booked.

Apply for Terms, &c. to

MR. BLAXLAND, 11, POWIS SQUARE, W.

MR. DUTTON'S SOLO BOYS.

MR. DUTTON (St. Paul's Cathedral) supplies highly trained Solo Boys for Church Festivals, Organ Recitals, At Homes, Concerts, &c.

MR. DUTTON'S SOLO BOYS are trained entirely by himself, and will be found capable of rendering any Solo Music however difficult.

MR. DUTTON has received a very large number of Testimonials from all parts of England testifying to the excellence of their singing.

For vacant dates, terms, and further particulars, address—

MR. HENRY J. DUTTON, 19, Alpha Road, New Cross, S.E.

MR. JOSEF CANTOR'S

"GEMS OF THE OPERAS"

CONCERT COMPANY.

All communications, Church Street, Liverpool.

Telegrams—"Cantor. Liverpool."

THE COWARD-KEMPTON QUARTET

ALTO: MR. PERCY COWARD (St. George's Chapel Royal, Windsor Castle); TENOR: MR. ARTHUR COWARD; BARITONE: MR. RANDOLPH COWARD; BASS: MR. BELL KEMPTON (St. George's Chapel Royal, Windsor Castle).

For Concerts, &c. Terms on application to Bell Kempton, The Cloisters, Windsor Castle; or, to Arthur Coward (care of Metzler and Co., Ltd.), Great Marlborough Street, W.

THE CONCERT AGENCY, LIMITED,

HAS REMOVED TO
65, REGENT STREET, LONDON, W.
Telegraphic Address—"SONGCRRAFT, LONDON."

The Concert Agency, Ltd., undertake the management of Concerts, Booking of Tours, and supply Artists for Oratorio, Operatic, and Miscellaneous Concerts, At Homes, and other Social Reception, &c.

THE ENGLISH OPERA SINGERS.

Miss EDITH SERPELL. | Miss LOUISE LANGSTON.
Mr. CHARLES BUTLER. | Mr. W. H. WEBB.

Original Musical Sketches: Mr. FREDERIC DALE.

MADAME BELLE COLE'S CONCERT PARTY.

All communications respecting dates, &c., for the above parties to be addressed to Mr. CECIL BARTH, Managing Director.

ROYAL WINDSOR GLEE SINGERS

(Of St. George's Chapel Royal, and of Eton College Chapel).
Mr. WALTER CLAY. Mr. DAVID HUMPHREYS.
Mr. ABEL STARKEY. Mr. WALTER DODDS.

THE PALACE, DOUGLAS, ISLE OF MAN.—"The Concert beyond question was one of the best of the season, the part-songs especially were a rare musical treat, the harmonious blending and balance of the voices of the quartet being very remarkable. The Glee Singers were recalled several times and had to respond to encores."—*Isle of Man Times*, September 17, 1895.

For Concerts, At Homes, Dinners, &c. Terms on application to D. Humphreys, 19, The Cloisters, Windsor.

MESSRS. MITCHELL AND BRIGGS'S CONCERT PARTY, for Oratorios, Operatic Recitals, and Ballad Concerts.

Soprano. Contralto.
Madame GOODALL. Madame MARIE BELLAS.
Tenor. Baritone.
Mr. TOM CHILD. Mr. CHARLES KNOWLES.

The above artists may be engaged singly or as a Party. For terms, apply, Mitchell and Briggs, Concert Agents, Leeds.

EDWARD LANGDON'S
"VOCAL GEMS"

OPERATIC CONCERT COMPANY, LTD.
"A splendid programme, performed in first-class style."—*Leeds Express*. "Town Hall was well filled, and the entertainment was excellent."—*Leeds Mercury*. "A number of choice selections were sung with greatest taste."—*Yorkshire Post*.
For terms, programmes, vacant dates, &c., address, 1, Greenmount Place, Beeston Hill, Leeds.

MR. W. C. AINLEY, Mus. Bac., Cantab. (1884), teaches HARMONY, COUNTERPOINT, &c., by Correspondence. Terms moderate. New House, Mirfield, Yorkshire.

DR. ALLISON instructed by Post Candidates who OBTAINED DEGREES OF MUS.D. AND MUS.B. at Oxford, Cambridge, Dublin, and Durham Universities, Diplomas of L.R.A.M. (1895, &c.), A.Mus. L.C.M., L.Mus. L.C.M., F.R.C.O., A.R.C.O. (1895); Appointments at College and School of Music, and as Chapel Royal, Cathedral, and Parish Church Organists; Gold Medals, Prizes, "Honours" and Pass Certificates (of the Colleges of Music) to the number of 500. Harmony, Counterpoint, Orchestration, and Revision of Compositions, by Post, to correspondents anywhere. Personal instruction in Theory, Singing, Organ, and Piano. Cambridge House, 68, Nelson Street, Manchester.

REVISION OF MUSICAL COMPOSITIONS.

Dr. Horton Allison, Mus.D. 68, Nelson Street, Manchester.

MR. H. JOSEPH DYER teaches PIANOFORTE, HARMONY, COUNTERPOINT, &c. Pupils visited or received. Schools attended. Address, 16, Lausanne Rd., Peckham, S.E.

MR. J. PERCY BAKER, A.R.A.M., teaches HARMONY, COUNTERPOINT, &c., by post. Personal Lessons in Pianoforte or Theory at own or pupil's residence; or at 84, New Bond Street, W. Schools attended. Address, Willersley House, Old Charlton.

ARTHUR T. FROGGATT, Mus.D., T.C.D., teaches HARMONY, COUNTERPOINT, &c., by Correspondence. 82, High Street, Dudley.

DR. ALBERT HAM Trin. Coll., Dub., F.R.C.O., T.C.L., prepares CANDIDATES for EXAMINATIONS by post. Recent successes, 1st Mus.B. Oxon., A.R.C.O. and F.R.C.O. (1894, 1895), A.T.C.L. Park Street, Taunton.

MR. T. HEMMINGS, Mus. Bac., Oxon., F.R.C.O., L.Mus., T.C.L., prepares CANDIDATES for ARTS and MUSICAL EXAMINATIONS by Post. Stoke-on-Trent.

MR. EDWIN J. HICKOX, A.R.C.M., F.R.C.O., PREPARES CANDIDATES for MUSICAL EXAMINATIONS personally or by post. Pianoforte and Organ Lessons. 84, Abingdon Road, Kensington, W.

MR. W. H. TUTT, Mus. Bac., Cantab., L.R.A.M., teaches HARMONY, COUNTERPOINT, ACOUSTICS, &c., by Correspondence. Ashburn, Derbyshire.

CHURCH CHOIR GUILD

(Guild of Church Musicians),

35, WELLINGTON STREET, STRAND, W.C.

President: The Very Rev. F. PIGOU, D.D., Dean of Bristol.
Warden and Licensed Lay Chaplain: J. H. LEWIS, Mus. Doc., D.C.L.
Sub-Warden: F. J. KARN, Mus. Doc., F.C.C.G.

MUSICAL PATRONS:

Frederic H. Cowen, Esq.; George Riseley, Esq., R.A.M.; W. H. Longhurst, Esq., Mus. Doc., F.R.C.O.; Berthold Tours, Esq.; Edwin M. Lott, Esq., Mus. Doc., F.R.C.O.; G. Robertson Sinclair, Esq.; H. E. Ford, Esq., Mus. Doc.; J. M. W. Young, Esq.; Arthur Henry Brown, Esq.; Alfred J. Caldicott, Esq., Mus. Doc.; William Spark, Esq., Mus. Doc., F.R.C.O., &c.

A.C.C.G. and F.C.C.G. Diploma Examinations, January, 1896.
Annual Banquet, Holborn Restaurant, November 18.
Two French Lydall Exhibitions for Organ Accompaniment, each of the value of £5. Examination, January, 1896.
Annual Membership or Choir Enrolment, 10s. 6d.
New 1895 Calendar, post-free, 1s. 2d.
Complete set of papers used at the July Exam., 1s. 1d.
Representatives required in England and abroad.
Free Register for Organists requiring appointments.
See the Guild Calendar and *Church Musician*; also, apply to the Warden.

By Order of the Council.

VICTORIA COLLEGE OF MUSIC.

Instituted by the Victoria College Corporation, Ltd.
Incorporated, 1891.

Patrons:

The Rt. Hon. THE MARQUIS OF LORNE, K.T.
The Rt. Hon. THE EARL OF DARTMOUTH.

Director:

J. H. LEWIS, Mus. Doc., D.C.L.

Registrar:

GEORGE PRIOR, Mus. Doc., Oxon.

Bursar:

W. F. W. JACKSON, Mus. Bac., Oxon.

Local and Higher (Practical) Examinations are now being held at various Local Centres.

METROPOLITAN EXAMINATION, in all Subjects, and for all Grades, including the Diplomas of Associate (A.V.C.M.), Associate in Music (A.Mus.V.C.M.), Licentiate (L.V.C.M.), and Licentiate in Music (L.Mus.V.C.M.) will be held in January, 1896.

Next Local Theoretical Examination at all Local Centres December 4, 1895.

The Educational Department is under the direction of Dr. Prior. Local Secretaries required for towns not already represented. Full particulars on application.

GEO. A. STANTON, F.C.C.G., Secretary.

Central Office: 11, Burling Street, Strand, W.C.

DR. F. J. KARN, Mus. Bac., Cantab.; Mus. Doc., Trinity College, Toronto; L.Mus. T.C.L., gives LESSONS Personally or by post in HARMONY, COUNTERPOINT, FUGUE, ORCHESTRATION, ACOUSTICS, &c., and prepares for Musical Examinations. Latest successes: MUS. BAC., DURHAM, 1895, also 1894, 1893, 1892, and 1891; and FIRST EXAM., 1895, also 1894, 1893, 1892, 1891, and 1890; F.R.C.O. and A.R.C.O., July, 1895; OXFORD, FINAL and FIRST MUS. BAC., 1895; L.R.A.M. (Pianoforte), 1895; A.R.C.M., 1894; CAMBRIDGE, MUS. BAC., 1892; LONDON, MUS. BAC.; DUBLIN, MUS. BAC., 1891 and 1892; L.R.A.M. (Composition); Mus. Bac. and Mus. Doc., Toronto; Gold Medalists, 1890, 1892, and 1893; L.Mus., L.C.M.; L.Mus., T.C.L., and A.T.C.L., 1895; and individual attention given to Correspondents. Upwards of 350 Diplomas and Degrees and several Gold and Silver Medals gained by pupils. MSS. corrected and revised for publication. Terms moderate. Address, 70, Park Road, Haverstock Hill, N.W.

MR. W. E. PITMAN, Mus. Bac., Oxon., F.R.C.O., teaches HARMONY and COUNTERPOINT, personally or by correspondence, and Coaches for the Universities, Royal College of Organists, and other Musical Exams. Thorough grounding in the various subjects. Latest successes: A.R.C.O., Jan., 1895; A.R.C.M., April, 1895. Address, Sundridge, Sevenoaks.

DR. W. JOHN REYNOLDS, D.Mus., Lond., L.Mus., T.C.L., gives LESSONS, personally or by post, in the Theory of Music (including acoustics). Recent successes. 66, Highbury Grove, N.

MR. BRUCE STEANE prepares rapidly and systematically for MUSICAL EXAMS. in all subjects, personally or by post. Latest successes, Royal College of Organists, July, 1895. Address, Greystone, Granville Road, Sevenoaks.

MR. R. STOKOE, Mus. Bac., Cantab., F.R.C.O., gives ORGAN LESSONS at Christ Church, Down Street, Piccadilly. Harmony, Counterpoint, &c., taught personally or by post. 86, Rossiter Road, Balham, S.W.

DR. TAYLOR, Mus.D., Oxon., F.R.C.O., L.Mus. (Author of "Vocal Score Reading Exercises for F.C.O. Students"), prepares CANDIDATES for MUSICAL EXAMINATIONS by Post. Address, Wolverhampton Road, Stafford.

"Has attracted so much attention of late in the musical world."—*Musical Times*, May, 1895.

NEW AND ENLARGED PROSPECTUS,
16 PAGES POST-FREE.

FROM BRAIN TO KEYBOARD.

MACDONALD SMITH'S SYSTEM FOR TOUCH AND TECHNIQUE.

"We make no comparisons, but say simply, from personal experience, that Mr. Smith's system of training does all that he claim for it. . . . The interest it immediately excited, and still sustains, bears witness to the value of Mr. Smith's researches in the science of physiology for the benefit of musicians."—*Musical News*.

"Wonderful work is being done by Mr. Macdonald Smith in the application of his new system. . . . He is giving hundreds of lessons by mail with the very best results."—*New York Musical Courier*.

THE COURSE OF SIX CORRESPONDENCE LESSONS,
THREE GUINEAS.

Lecture at Musical Association and Trinity College, post-free,
Seven Stamps.

MACDONALD SMITH (STEINWAY & SONS),
Lower Seymour Street, Portman Square, W.

MR. A. W. TOMLYN, Mus.B., Dunelm, L.T.C.L.,
Berwick-on-Tweed, COACHES CANDIDATES for University
and all other Exams. by post. Every possible attention and assistance
guaranteed. Many past successes.

MUS. BAC.—PRELIMINARY ARTS.—FIRST
MUS. BAC. and FINAL MUS. BAC., Oxford, Cambridge,
Durham, London. Preparation by Correspondence by a graduate in
Arts of Oxon. and London, and two well-known graduates in Music.
The system employed is thoroughly individual, ensuring to each
candidate the closest care and attention. Weak subjects receive
special help. For terms, successes, &c., address, Mr. J. Charleston,
B.A., Worcester House, Upper Tooting, S.W.

THE TRAINING OF ALTOS.—Lessons in Voice
Production and Singing given by MUNRO DAVISON, F.R.C.O.,
Solo Alto, Temple Church, &c. Many of Mr. Davison's pupils have
obtained Prof. appointments. 142, Stroud Green Road, N.

TRAINING OF TENORS.—DAVIDSON
PALMER'S METHOD.—This method is of the utmost im-
portance to Tenors. For terms for Lessons, address, E. Davidson
Palmer, Mus. Bac., Oxon., 2, Highwood Road, Upper Holloway, N.

MR. EDMUND ROGERS revises and prepares
MUSICAL COMPOSITIONS for the Press. 45, Alma Square,
St. John's Wood, N.W.

TO AUTHORS.—PIECES for ORCHESTRA
SCORED, Arrangements for all Instruments made, Composi-
tions corrected, and Lessons in Harmony and Counterpoint given, by
the late Principal of a great Continental Conservatoire. M. B.,
92, Percy Road, Uxbridge Road, W.

MUSICAL COMPOSITIONS REVISED.
Harmony and Counterpoint taught by correspondence. W.
Wolstenholme, Mus. Bac., Oxon., 86, Oswald Street, Blackburn.

SIGNOR ALSEPTI (Concertina and Edeophone
Soloist) receives PUPILS, at his own or their Residence, by
appointment, and on Wednesdays, from 3 to 5 p.m., at Mr. Alfred
Hays, 4, Royal Exchange Buildings, E.C. He is also open to accept
ENGAGEMENTS for Concerts, At Homes, Masonic and other
Banquets, Smoking Concerts, &c. For terms and open dates, apply
to 107, St. John's Road, Lewisham, S.E.

YOUNG LADY, with good voice, WANTED, by
experienced London vocalist with large connection, to train
and introduce with party. Exceptional opportunity. Resident or
otherwise. Address, M. F., Messrs. Novello & Co., 1, Berners St., W.

WANTED, several CHOIRBOYS for Church
in South Kensington. Must possess good voices and have
fair power of reading music. Apply, by letter only, to A. Wareham,
15, Delvino Road, Parson's Green, Fulham.

SOLO BOY WANTED, for St. Jude's, S. Ken-
sington. £12 per ann. Resident in S.W. or W. district preferred.
Write to Mr. H. W. Hunt, 146, Finboro' Road, S.W.

SOLO CHOIRBOY WANTED, for St. George's,
Perry Hill, S.E. Liberal terms. Apply, B. Vine Westbrook,
F.R.C.O., 31, Kilmore Road, Forest Hill, S.E.

PRO-CATHEDRAL, High Street, Kensington.—
SOLO BOY WANTED. Sunday mornings only. Liberal
remuneration. Apply, after Mass, any Sunday, to the Choirmaster.

CHORISTERSHIPS VACANT, for BOYS from
8-13. No previous experience necessary. Free Education and
Music. House fees very moderate. Trial in England. Apply, The
Warden of St. George's, Bruges, Belgium.

ALTO WANTED, for St. Paul's, Harringay.
Salary, £15. Apply to C. Wood, 13, Kynerdale Road, Stoke
Newington, N.

TENOR WANTED, for St. Luke's Church, West-
bourne Park. £10. Apply, by letter, to Mr. G. E. Bambridge,
19, St. Luke's Road, Westbourne Park.

A LAY CLERKSHIP (Tenor) will shortly be
VACANT in Winchester Cathedral. Salary, £73. Apply,
with not more than six testimonials, to the Rev. Precentor Marshall,
47, Southgate Street, Winchester.

HOLY TRINITY, Sloane Street.—There are
VACANCIES for a BASS (or Baritone), TENOR, and ALTO
(not falsetto). Apply, by letter (no testimonials), to E. H. Lemare,
Organist and Choirmaster.

CERTIFICATED SOPRANO, thoroughly trained,
will give services for expenses. Oratorio, Operatic, and Ballad.
H. A., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

ORGANIST in North London (M.A., Mus. Bac.,
Oxon.) requires the services of a young Musician able to accom-
pany a simple service and choir practices. Good opportunities for
organ practice and experience in choir training. Churchman pre-
ferred. Address, Stretto, Messrs. Novello, Ewer and Co.

ORGANIST and CHOIRMASTER REQUIRED,
at Kempston, 24 miles from Bedford. Salary, commence at £25
per annum. Sunday services and weekly practice. Applications and
testimonials to be addressed to the Vicar, Kempston, Beds.

ORGANIST WANTED, for Winton Place E.U.
Church, Kilmarnock. Salary, £50. Apply, with testimonials,
Wm. Rankin, Writer, Kilmarnock, from whom further particulars may
be obtained.

ORGANIST and CHOIRMASTER WANTED,
for St. Mark's, Myddelton Square. Salary, £50. Apply, Rev.
R. L. Givern, 66, Myddelton Square, E.C.

ORGANIST and CHOIRMASTER WANTED.
Salary, £60. Large district. Apply, by letter, Rector, Bideford.

ORGANIST and CHOIRMASTER (F.C.C.G.)
requires RE-ENGAGEMENT shortly in or near London.
Five years present post. Excellent testimonials. S. 10, Lytcott
Grove, East Dulwich.

EXPERIENCED ORGANIST and C-M. seeks
POST, at Christmas, in or near London. Gregorian or Anglican.
Good references. Address, S. 59, Shelley's, 38, Gracechurch St., E.C.

MR. HERBERT GRESHAM (Organist and
Accompanist) is at liberty to DEPUTISE or to accept
permanent appointment. Organ Recitals, Concerts, Oratorios. Now
booking dates for Advent Oratorio, Spohr's "Last Judgment." For
terms, address, 13, Parliament Hill Road, Hampstead Heath, N.W.

ORGANIST and CHOIRMASTER (A.R.C.O.)
desires an APPOINTMENT. Excellent testimonials. Address,
J. E. C., 25, Grange Road, Ramsgate.

ORGANIST and MUSICMASTER of a College
desires either a similar POST or a Church Appointment. Six
years in present position. Excellent testimonials. Good organ indis-
pensable. Organ recitals. Address, F., Messrs. Novello, Ewer and Co.,
1, Berners Street, W.

ORGANIST.—MR. F. J. MARCHMENT
(Organist, Finsbury Choral Association, late of St. Andrew's,
Thornhill Sq.) takes Vacation Duties, Special Services, or occasional
Sunday work. Address, Wingfield, Hamlet Rd., Upper Norwood, S.E.

YOUNG GENTLEMAN requires POST as
ASSISTANT-ORGANIST. North London preferred. Expe-
rienced. Salary or tuition in return. W. R., 8, Endymion Road,
Finsbury Park, N.

LADY ORGANIST seeks APPOINTMENT. Two
years' experience. Testimonials from the Royal College of
Music; also from two Vicars. Address, 7, The Vicarage, Syston
Leicestershire.

TRINITY COLLEGE LONDON.

FOR MUSICAL EDUCATION AND EXAMINATION.—INST. 1872.

President:

SIR RICHARD E. WEBSTER, G.C.M.G., Q.C., M.P.

Warden: Professor E. H. TURPIN, Mus.D.

Director of Examinations: Professor JAMES HIGGS, Mus.B.

HIGHER EXAMINATIONS IN MUSIC.

December 6 is the last day of entry for the Forty-fifth Half-yearly Higher Examinations, which will commence at the College on January 6, 1896, as under:—

1. For the Diplomas of Licentiate in Music (L.T.C.L.) and Associate in Music (A.T.C.L.).
2. For Special Certificates in separate Subjects, Practical Division (Pianoforte, Organ, Singing, &c.).
3. For Special Certificates in separate Subjects, Theoretical Division (Harmony, &c.).

SESSION 1895-6.

TWENTIETH ANNUAL SERIES OF LOCAL EXAMINATIONS IN MUSIC.

The next HALF-YEARLY LOCAL EXAMINATIONS in MUSICAL KNOWLEDGE (Theory) will be held on Saturday, December 14, throughout the United Kingdom.

LAST DAY OF ENTRY, November 14, 1895.

The forthcoming LOCAL EXAMINATIONS in INSTRUMENTAL and VOCAL MUSIC take place in November and December at the various Centres throughout the United Kingdom, and include Pianoforte and Organ Playing, Solo Singing, Violin, or other Orchestral Instruments.

Any or all of the following printed papers may be had on application to the undersigned:—(a) Regulations and list of music to be performed for the local examinations in Instrumental and Vocal Music, and regulations for the (Theoretical) Local Examinations in Musical Knowledge; (b) List of Local Centres; (c) Regulations for the Higher Examinations for Diplomas and Certificates and list of music to be performed for the Higher Certificates in Vocal and Instrumental Subjects; (d) Prospectus of the Classes and Lectures Department; (e) General Prospectus, containing list of honorary officers; (f) Regulations for the Enrolment of Institutions in Union; (g) Regulations for Membership.

By order of the Academical Board,
SHELLEY FISHER, Secretary.

Mandeville Place, Manchester Square, W.

Just Published.

PRODUCED AT THE LEEDS TRIENNIAL MUSICAL
FESTIVAL, OCTOBER 2,

AND

TO BE PERFORMED AT THE ROYAL ALBERT HALL,
NOVEMBER 21.

INVOCATION TO
MUSIC

AN ODE

(IN HONOUR OF HENRY PURCELL)

BY

ROBERT BRIDGES

SET TO MUSIC

FOR SOPRANO, TENOR, AND BASS SOLI,
CHORUS AND ORCHESTRA

BY

C. H. H. PARRY.

PRICE TWO SHILLINGS AND SIXPENCE.

London and New York: NOVELLO, EWER and Co.

John Broadwood & Sons

(ESTABLISHED 1732)

PIANOFORTE MAKERS

BY SPECIAL APPOINTMENT TO

HER MAJESTY THE QUEEN

HIS ROYAL HIGHNESS THE PRINCE OF WALES

HER ROYAL HIGHNESS THE PRINCESS OF WALES

HIS ROYAL HIGHNESS THE DUKE OF EDINBURGH

(DUKE OF SAXE-COBURG AND GOTHA)

AND THE

REST OF THE ROYAL FAMILY.

John Broadwood & Sons

respectfully draw attention to, and invite inspection of, their
newly introduced and improved

HORIZONTAL

AND

UPRIGHT PIANOFORTES.

33, GREAT PULTENEY STREET (near Regent Street),
LONDON, W.

Just Published.

PRODUCED AT THE LEEDS TRIENNIAL MUSICAL
FESTIVAL, OCTOBER 4.

THE

FORSAKEN MERMAN

WRITTEN BY

MATTHEW ARNOLD

SET TO MUSIC FOR

BASS SOLO, CHORUS AND ORCHESTRA

BY

ARTHUR SOMERVELL.

PRICE ONE SHILLING AND SIXPENCE.

London and New York: NOVELLO, EWER and Co.

Just Published.

TO BE PERFORMED AT THE PHILHARMONIC SOCIETY'S
PURCELL COMMEMORATION CONCERT,
AT
QUEEN'S HALL, NOVEMBER 22.

ODE ON

ST. CECILIA'S DAY (1692)

("HAIL! BRIGHT CECILIA")

The Words written by Dr. NICHOLAS BRADY

THE MUSIC COMPOSED BY

HENRY PURCELL.

Edited, and the Pianoforte Accompaniment arranged, by
J. A. FULLER MAITLAND.

Price Two Shillings.

London and New York: NOVELLO, EWER and Co.

ons

EN

LES
VALES
URGH

ons

f, their

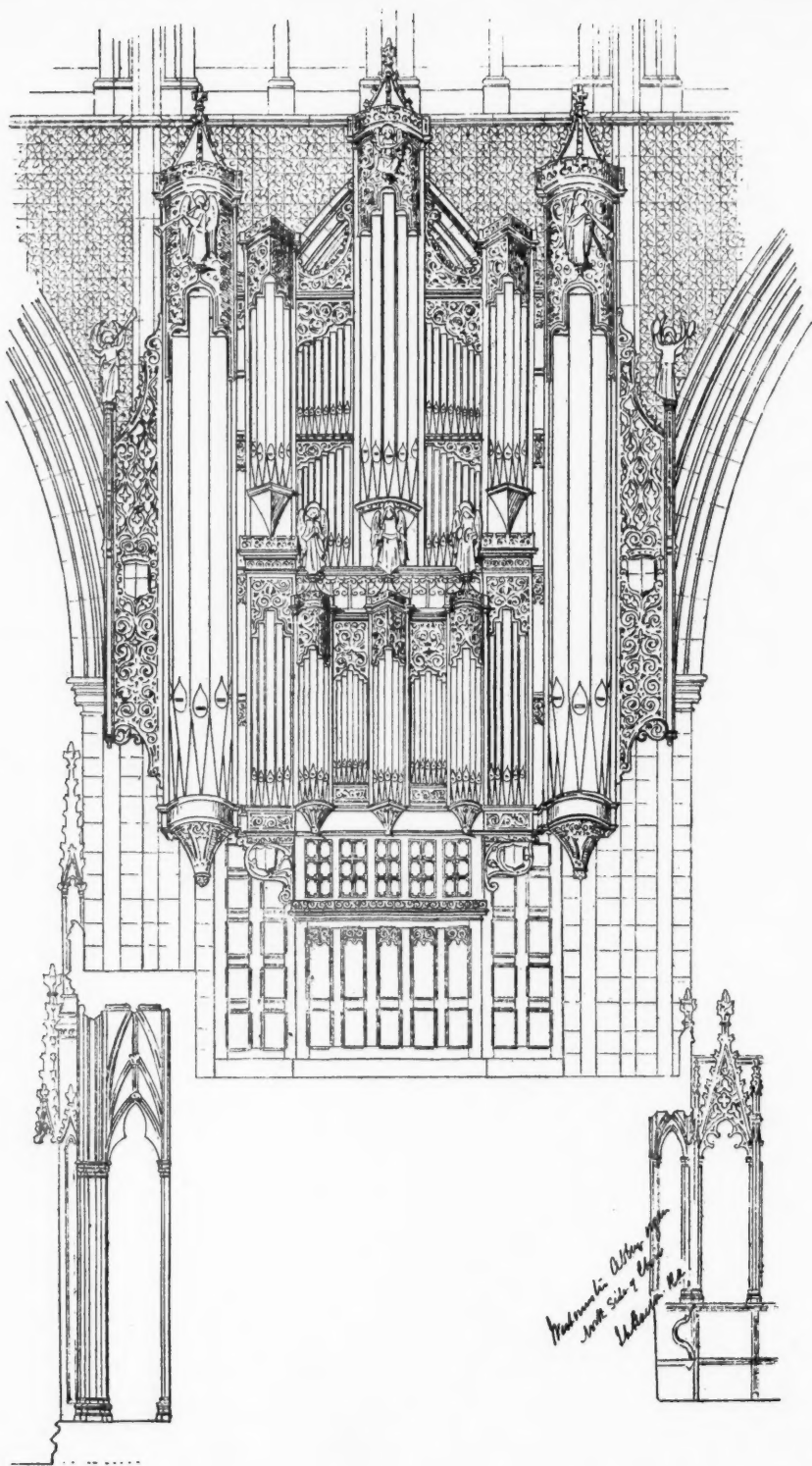
(Street),

AL

AN

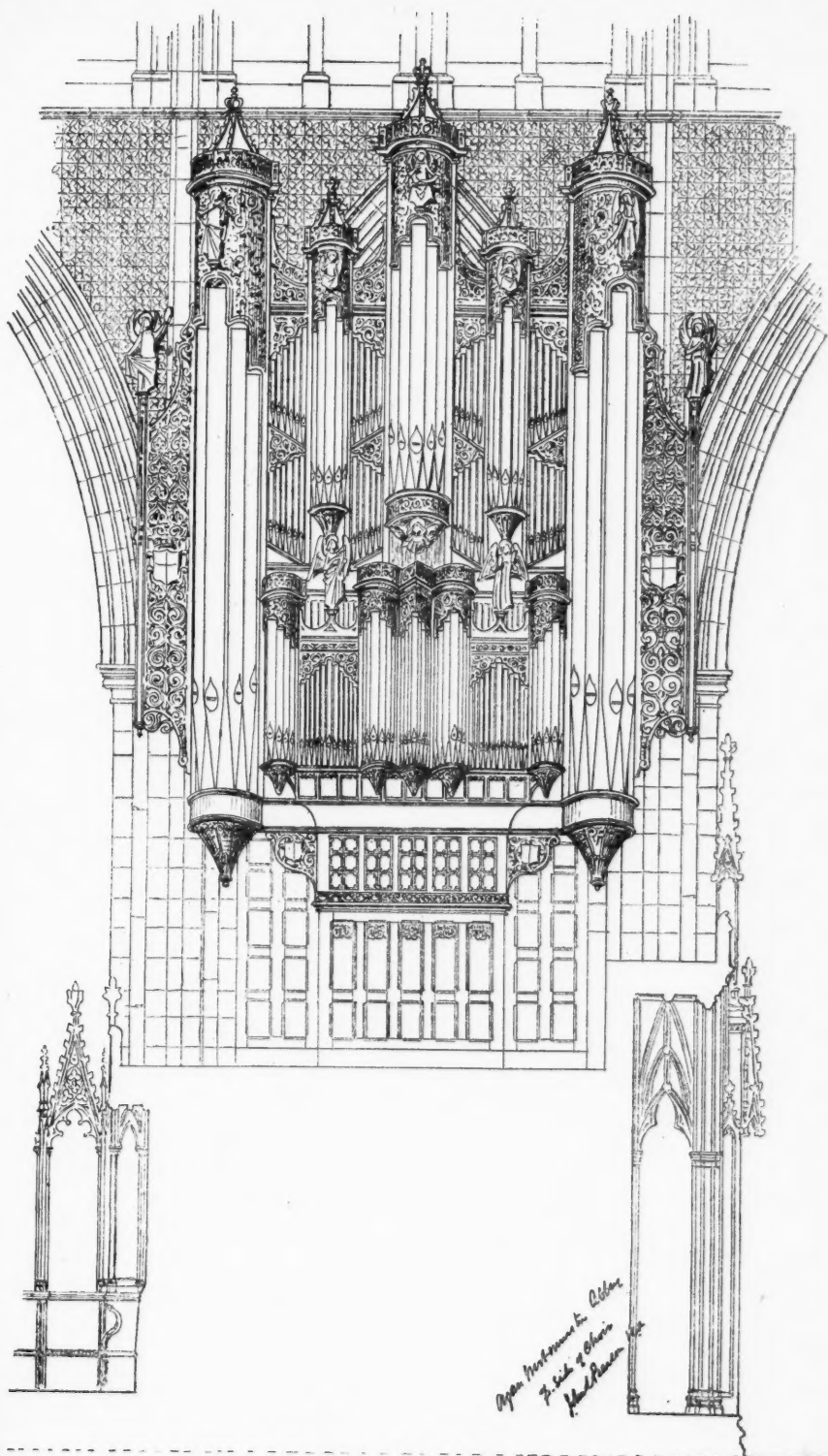
ETY'S

2)



PROPOSED PURCELL MEMORIAL ORGAN CASE (NORTH SIDE)

Designed by J. L. Pearson, R.A.



PROPOSED PURCELL MEMORIAL ORGAN CASE (SOUTH SIDE)

Designed by J. L. Pearson, R.A.

MUS
Edit

CL

INS

TO F

LO

T

W
Sup
Chr
com
of t
Org

HE

T
pas
the
alw
an
ca
bri
we
fal
me
Pu
kn
ge
It
liv
th
w
ea

XUM

JUST PUBLISHED.

NOVELLO, EWER AND CO.'S
MUSIC PRIMERS AND EDUCATIONAL SERIES.
EDITED BY SIR JOHN STAINER AND DR. C. HUBERT H. PARRY.

No. 50.

CHORAL SOCIETY VOCALISATION INSTRUCTIONS AND EXERCISES IN VOICE-TRAINING TO BE USED AT ORDINARY REHEARSALS BY J. STAINER.

PRICE TWO SHILLINGS.
In paper boards, Two Shillings and Sixpence.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
NOVEMBER 1, 1895.

With this Number are presented gratis Extra Supplements, consisting of an Anthem for Christmas, "Mercy and Truth are met together," composed by John Stainer; and an Engraving of the Designs for the proposed Purcell Memorial Organ Cases at Westminster Abbey.

HENRY PURCELL: AN APPRECIATION.
BY JOSEPH BENNETT.

THAT is not a perfect state of things in which past greatness comes to honour chiefly through the agency of times and seasons. It should always be so present as not to need the help of an almanack. But, on the other hand, we have cause to be thankful when times and seasons bring to mind that which otherwise, perhaps, we should overlook, or discern so faintly as to fall short of due homage. Hence all reflecting men welcome the approaching bi-centenary of Purcell's death as an opportunity of making known to the ignorant or careless how fine a genius passed away two hundred years ago. It is to be feared that the vast majority of living Englishmen belong to the ignorant or the careless in this matter, but they are not wholly to be blamed, since the tooth of Time eats away the reputation of a musical composer

more quickly than that of any other creative artist. The painter, the sculptor, the architect live in works which, being visible, make a direct impression, according to the receptivity of those who behold them. The works of the musician are not hung in galleries, or placed on pedestals, or lifted to the clouds as dome or spire. They are not apparent to sense at all until the executive artist conveys them in sound which dies almost as soon as it is born, and he is generally too much concerned with the productions of his own day to spare time for others belonging to a distant past. These often dwell in dust and silence. "For nothing," wrote Purcell's contemporary, Roger North, "is more a fashion than musick; no, not cloathes, or language, either of which is made a derision to after times. . . . And the grand custom of all is to affect novelty, and to goe from one thing to another, and despise the former." Nevertheless, "it is a poorness of spirit, and a low method of thinking, that inclines men to pronounce for the present and allow nothing to times past." The writer should rather have ascribed the result to superficiality. We look on the outside and judge by it. If the outside be strange, we are amused—what diversion lies in a book of costumes, be the figures clothed upon ever so noble and beautiful! Nevertheless, the quaintest, most antiquated form of expression may convey great thoughts, and great thoughts are independent of surface changes. When we have the power to recognise them, it matters not a whit in what shape they reach us. If, on the other hand, we lack such power, shape necessarily determines our opinion. There is still hope for whatever is lofty and true in the music of the past, and while awaiting its fruition we could do much worse than celebrate times and seasons by festivities which at least may stir the unthinking to enquiry, while strengthening our own faith.

Roger North quaintly shaped an important question when he followed up the remarks already quoted by asking: "Cannot wee put ourselves in *loco* of former states and judge *pro tunc*?" That is how all the men and movements of the past should be estimated, for it is a manifest absurdity to decide in the light of conditions and circumstances which were non-existent when they had their being. Besides, by so doing we put ourselves in the way of condemnation, since as we deal with the past so, if our example be followed, will the present be treated when it, too, has become a past. "It is a shallow monster," again I call North in evidence, "that shall hold forth in favour of our fashions and relishes, and maintains that no age shall come wherein they will not be despised and derided. And if, on the other side, I may take on me to be a fiding prophet, I may, with as much reason, declare that the time may come when some of the present celebrated musick will be as much in contempt as

"John, com kiss me now, now, now,"* and perhaps with as much reason as any is found for the contrary at present." Let us then try to keep away from a position which might vitiate our conclusions and, judging of former states, "put ourselves in loco."

Henry Purcell is said to have come into the world about the time when the great Lord Protector went out of it. The coincidence is not without significance, if we regard Cromwell as representing the spirit of that Puritanism which, for a time, crushed music in England. I sometimes hear, by the way, that the Puritans were not persecutors but rather abettors of the "divine art." Surely that is a generalisation from very insufficient data. Cromwell, it is true, had a love of music, and so had his Latin secretary, John Milton, but how as to the grim religionists who, a hundred years before Purcell was born, proposed in Convocation the removal of organs from the churches and were beaten by only one vote; who returned to the charge in 1571 and in the "forties" of the next century silenced the hated instruments, broke up the choirs and suppressed all public manifestations of an art which had so long ministered to the men of Belial. Their dour spirit long survived the Restoration, and as late as 1828 we find Adam Clarke declaring the question of music in worship to be one of those which "are at present rending the Church of Christ and scattering the flock." All this deepens the significance of the fact that Purcell came into life with a fresh *régime*, mingling his baby cries with the French tunes which "old Rowley" introduced, and his reactionary subjects turned, like a sweet morsel, under their tongue. A new spirit was abroad; the dry bones of the art began to stir, and it seemed fitting in the order of Providence that one should be born able to shape developments aright.

Here we must look for a moment at the condition of music in England at the time of Purcell's advent. How much it had suffered under Puritan rule may be judged from the statement of Matthew Locke that "for above a year after the opening of His Majesty's Chappel the orderers of the Musick there were necessitated to supply the superior parts of their Musick with cornets and men's feigned voices, there being not one lad for all that time capable of singing his part readily." This dearth of singers does not appear to have been confined to boys. In Roger North's "Life of the Lord Keeper" we read: "In these Churches (the Cathedrals of York and Durham) wind music was used in the choir, which I apprehend may have been introduced at first for want of voices, if not of organs, but, as I hear, they are now disused." A generation was growing up without knowledge of music, and, as to the "masters" of the age, what were they? Most of these good people took shelter with the King

at Oxford when the "troubles" grew to a head, and remained there through the interregnum and Protectorate because there only such of them as could not find a place in Cavalier households were able to pick up a living. "But when," says Wood, "King Charles was restored, and Episcopacy and Cathedrals with him, then did the Meetings (at Oxford) decay, especially for this reason, because the Masters of Music were called away to Cathedrals and Collegiate Choirs." This author gives the names of the "masters"—W. Ellis, Mus. Bac.; Professor Wilson, Curtis, Thomas Jackson, E. Low, and others—all now names and very little more. As visitors to Oxford, Wood mentions Davis Mell, the violinist; T. Baltzar, another violinist, from Lubeck; while of amateurs who took their part in the performances the number is legion. It seems clear that, during the later and more tolerant years of the Protectorate, when Cromwell had his foot on the necks of Puritan and Royalist alike, Oxford was the headquarters of English music. Other masters, not specially identified with Oxford, were Child, Christopher Gibbons, Rogers, Matthew Locke, Banister, Jenkins, and, after the Restoration, Blow, Pelham Humfrey, and others. Why continue the list? All were good men in their way; serviceable men, too, in that they took up the almost extinguished torch of music and fanned it again into a flame. But, generally speaking, these musicians left their art pretty much as they found it—a playground for conceits and ingenious contrapuntal exercises, where there was little truth to nature and correspondingly low vitality. The time was ripe for a man of genius, and he came, in all the majesty and strength with which the Great King clothes the depositories of His highest gifts.

Purcell's boyhood was passed under conditions of, for that period, unusual stimulus. Not only had music, after hiding in "dens and caves of the earth," found itself at liberty to bask in the sun, but Royalty smiled upon it in very practical fashion. Charles the Second was not the wisest of men, neither was his influence upon the morals of his day the best conceivable; but he did something for music, not only by re-establishing the Royal Chapel, but by bringing into this country the band of violins which may, with some truth, be regarded as the foundation of our modern orchestra. With these instruments came Cambert from the Court of France, to organise their use. The Italian Sonata arrived in company, and a new world was opened up. As a chorister at the Chapel Royal, Henry Purcell was in the midst of all these developments, and his known precocity gives us a guarantee that they excited in him the liveliest interest. It may or may not be true that he wrote anthems while still a boy, but it is a fact that at seventeen he composed the music to "Dido and Æneas," and at one stroke achieved a

* Once a very popular tune.

reputation. If we marvel at that music now, how must it have struck the lad's contemporaries by the sensitiveness of its recitative; the fresh beauty of melodies which, compared with the ordinary model, were "as Hyperion to a satyr," and the spirit of such choruses as "To the hills and the vales"? But most of all, the pathos of the closing numbers came as a

beloved at Court. The native powers of the young musician were, no doubt, fired by the music of Italy, that being ever the source to which he went when he would kindle his genius anew. The grace and passion of the South, the intense humanity which could only express its strength in song, found a rich seed-bed in the nature of this son of the North, and



HENRY PURCELL.

(From the picture by Closterman. By permission of the Royal Society of Musicians.)

revelation. Here were new voices which the dullest could recognise as those of human feeling. A master-hand, though that of a youth, had touched them into life and speech. How did Purcell become equal to such things? Assuredly not by studying the works of his English predecessors, not by contact with the circumscribed genius of worthy Dr. Blow, nor by listening to the French trivialities so

reproduced themselves there, modified certainly, but still rich and full. It is, however, to the inborn qualities of Purcell that we must look for that in his music which was, and is, independent of form and fashion—for boldness of conception, vigorous play of imagination, and daring which drew upon resources none before had ventured to touch. These characteristics lift Purcell to the rank of an Immortal,

because nothing can destroy them and they are himself. You cannot kill great thoughts. They enter into the scheme of the universe and, like it, are imperishable. "Beautiful it is to understand and know," says Carlyle, "that a thought did never yet die." Not only beautiful, but infinitely consoling to those who mourn because so many great musical creations of the past are denied the place and influence that belong to them. But they are not dead, and some day all that is vital of them may enter again into the activities of the world.

It is further necessary to bear in mind the very limited means of expression which Purcell found to his hand. There was little of what we now know as vocal skill; melody was crude and stiff; inflexible rules kept harmony moving along a few rigid lines, and instrumental music can scarcely be said to have existed—at best, it was in its infancy. These conditions may not have seemed hard to the average composer of the day, whose capacity they, no doubt, well suited, but genius could not exist within their narrow limits. Purcell was one of the earliest illustrations of the fact that a great composer must, as of necessity, burst the bounds of contemporary art, and flow over at some point or other till scope enough is obtained for what he has to do. Bach, Handel, Mozart—all the illustrious masters have thus, like a spreading empire, annexed new realms to the domain of music, and their successors yet to come will doubtless do the same. Purcell was bound so to act. Young, ardent, full of conceptions still to be regarded as great, and, in their day, astonishing, our English master made space for himself beyond the limits of the schools, and gave to his country what might almost be styled a new art. It is interesting to note in what manner and along what lines this fertile and fertilising genius overflowed.

First among English composers Purcell recognised and worked out the connection between the word and the tone upon which, a hundred and fifty years later, Wagner so strongly insisted. His contemporaries generally used words as a mere vehicle for music, not regarding them as essentially connected therewith. Purcell deemed it his first business so to adapt the music as that the words should derive therefrom all possible strength and significance. I have no space here for examples, nor is there need for them, since every reader can find plenty ready to his hand. Let him take the first Purcell recitative or air that presents itself, and, paying no heed to possible concessions to the taste of the day, note the care and success with which the text is touched and heightened by the composer's art. Every accent is studied; every important word made musically conspicuous. The cue to this great change was found, no doubt, in Italian vocal music; but it is the distinction of Purcell that he dealt successfully with a much less flexible and gracious tongue than that of Carissimi and Stradella,

and, before all others, showed its capabilities in alliance with song. How just were his views of that alliance we know from his own testimony in the preface to "Dioclesian." After styling music "the exaltation of poetry," Purcell adds: "Both of them may excel apart, but surely they are most excellent when they are joyn'd, because nothing is then wanting to either of their proportions: for thus they appear like Wit and Beauty in the same person." Note the completeness of the unity here suggested. Not only is each art the complement of the other, but both belong "to the same person." No union could possibly be closer than that indicated by the figure here chosen.

That Purcell did not shrink from extending the bounds of form fully appears by comparison of his anthems with those of other masters living in the same period; but his daring is most conspicuous in harmony which must have greatly shocked the pedantic ears of his generation. Excellent Dr. Burney, while acutely discerning many excellences in some of the master's innovations, shakes his head dubiously at sight of others. Burney was too good a judge not to recognise the full value of Purcell's work, but he examined it through the spectacles of his day, and mistook for spots on the sun what were defects inherent in the glasses. Take an example: "The first movement of his (Purcell's) full anthem in eight parts, 'O Lord God of hosts,' is a noble composition *alla Palestrina*, in which all the laws of fugue upon two, and sometimes more, subjects are preserved inviolable; the harmony, though bold, is, in general, chaste; and the effect of the whole spirited and majestic. The second movement is extremely pathetic and expressive," here the good man begins to see the spots; "but, both in that and the last movement, he seems trying experiments in harmony; and, in hazarding new combinations, he seems now and then to give the ear more pain than pleasure." In a foot-note the Doctor is more precise with regard to these blemishes, and says: "Purcell is so classical a composer for the Church that his harmonical licenses become authority and may lead young students into error. It is right, therefore, to specify the places in these two last movements which are most likely to offend cultivated ears *at present*. In the last bar but one of p. 167, the B flat in the second soprano; p. 168, l. i. bar 3, the C sharp in the first counter-tenor; ib. l. iii. bar 2, the 6th with the 7th to D sharp; and bar 6, the same line, the natural 3rd, sharp 7th, and 9th, to D natural; and the sharp 3rd, with the natural 6th in the next bar; p. 170, the same combination occurs three several times, and, to my ear, seems jargon at all times and places: and, indeed, the 6th with the 7th, which we find twice more in the last movement, affect me always with the idea of wrong notes in the performance." This criticism seems very much as though a man, visited by an

angel, should take up the celestial robe and find fault with its texture. But the principle of such examination is right enough. We are not to discourage innovation and experiment, but we are to "try the spirits," and refuse to accept without discrimination. But mark the shrewdness of Burney in the two words I have italicised. As he wrote, the idea flashed upon him that accustomed ears may accept chords which ears unaccustomed would reject, and,

trying to free himself from bondage. The passages which Dr. Burney questioned were but indications of broken fetters—of cords snapped asunder in the struggle to throw aside every weight and run freely the race set before him. So viewed, each example of "jargon," no matter how crude and harsh, has an interest for us. It belongs to the story of a great life and heroic aims; it marks a stage in the development of the mystery we call genius.



HENRY PURCELL.

(From the picture by Sir Godfrey Kneller. By permission of Mr. Alfred Littleton.)

very sagely, he added, "at present," to his statement of offence.

Now neither myself nor, I fancy, any other admirer and student of Purcell would undertake to defend the master's procedure in every case. When a man launches out into the unknown, his ignorance of the way almost inevitably causes mistakes—but a truce to such comparatively small considerations. I prefer to look at Purcell, not as offending pedantic ears, or as occasionally making a false step, but as a young giant, conscious of strength,

Greatest of all the Purcell expansions is that most difficult to define. One can tell with ease how the old English master clothed his Muse in more graceful robes of melody; how he varied and heightened the harmony of her speech; and how, from regions before unexplored, he brought, with here and there a pebble, offering of strange gems wherewith to adorn her. But music has qualities not so palpable—qualities rather to be felt than perceived, which steal past the senses unnoticed, and are recognised only when the soul of the art touches and

mingles with the soul of its votary. Every musician knows what I mean by these words, and is conscious of the undefinable, but none the less real, impression which great music conveys we scarcely know how, and certainly cannot explain by reference to technicalities. When Jubal's listening brethren fell on their faces their worship was not of him or of his lyre, but of the god which fancy pictured as dwelling within the shell. They were not far wrong. The mystery of true music lies close to the Divinity Whose ways are "past finding out"; the "inarticulate, unfathomable speech" is as much His voice as Nature is what Goethe calls His "living visible garment."

I could not, by ever so much and so careful quotation from Purcell's works, convey a complete idea of their wealth in the highest and subtlest qualities of music. Quotation, indeed, might tend to false conclusions, because of a now antiquated outward and visible form. The spirit of which I speak is changeless, serving for all time, and comes nearest to us not when in critical mood we examine the text, but when, listening with open souls, we pass under the influence of the master's genius. True, we do not all hear with the same ears, or with the same measure of freedom from prejudice—that disturbing and misleading element without which every man would, more or less, see good. In this matter we must individually act according to the light that is in us, and, for myself, I say that, despite much in Purcell's works which belongs to the fashion of the time, and much other hardly to be classed as specially distinctive, I know scarcely one example absolutely wanting in the note of genius—in that sublime trumpet call which summons every hearer to attention, and subdues him to its will. Dryden, in his well-known Ode on the death of Purcell, is very bold, and represents the master as teaching his angel-escort to the skies:

The heavenly choir, who heard his notes from high,
Let down the scale of Music from the sky;
They handed him along,
And all the way he taught, and all the way they sang.

So another poet in the same daring strain:

Thou didst for Refuge fly
To re-assume thy Station in the Sky:
There Heavenly Carols to compose and sing
To Heaven's harmonious King,
Where, rapt in transports of extatic Song,
Amidst the inspired seraphic throng,
Crown'd with Celestial, ever blooming Bays,
Thou sitt'st dissolved in Halleluiahs.

But greater homage than these stately measures comes from the music-lover who, listening to such anthems as "O give thanks," "O Lord God of Hosts," and "Be merciful unto me"; to the splendid "Te Deum" (now happily rid of Boyce's shameless handiwork), or to such songs as "Ye twice ten-hundred deities," "Let the dreadful engines," "From rosy bowers," and "From silent shades," feels beating upon him a light which no mere technical skill could kindle, and hears a language never taught in schools because its secret is incommunicable.

Examination of Purcell's music from a purely critical point of view lies outside the limits of this article. I have tried to write an appreciation by showing broadly the limitations through which this master had to break before he could sing his divine song in freedom, by pointing to the rare qualifications with which he was endowed, and the splendid successes which, after the lapse of two centuries, still keep his name flaming in the firmament of music. Alas that he died so soon! that he was so beloved of the gods! Like Schubert, he laboured abundantly, pouring forth work after work as though knowing that his sun would go down while it was yet day; also like that prodigy, he departed early, with his life being destroyed infinite possibilities of achievement and of an unexampled inheritance for those coming after him. The generation which survived our gifted master mourned him in verse and song, but it needed some great passionate soul to chant a fitting strain—such a strain as the lament which raised, in the Temple of Grief, an everlasting memorial to another child of genius early called away:—

Weep for Adonais. . . for he is dead!
Oh, weep for Adonais! though our tears
Thaw not the frost which binds so dear a head!
And thou, and Hour, selected from all years
To mourn our loss, rouse thy obscure compeers,
And teach them thine own sorrow, say: with me
Died Adonais; till the Future dares
Forget the Past, his fate and fame shall be
An echo and a light unto eternity.

A BRIEF LIFE OF PURCELL.

BY WILLIAM H. CUMMINGS.

THAT Henry Purcell was born in 1658 there can be no doubt, although it has not been possible, as yet, to discover any baptismal entry, nor with certainty the precise locality of his birthplace. His father, also named Henry, was acting in "The Siege of Rhodes" in 1656, at the performances given by Sir William Davenant in a room behind Rutland House, Aldersgate Street, and probably resided near there, in the City of London. A search in the registers of the City Parishes may some day reveal Purcell's birthplace. In the year following the birth of Purcell, his father spent an afternoon in the company of Pepys, the diarist, and Matthew Locke, the musician. This is recorded by Pepys under date February 21, 1659: "After dinner I back to Westminster Hall—here I met with Mr. Lock and Pursell, masters of musique, and with them to the coffee house, into a room next the water, by ourselves, where we spent an hour or two." In 1661 the father, and of course his son with him, lived in a house in the "Great Almonry South," and here they resided until 1664, when the father died, leaving his son to the care of his uncle, Thomas Purcell, who gladly accepted the responsibility. Thomas was a gentleman

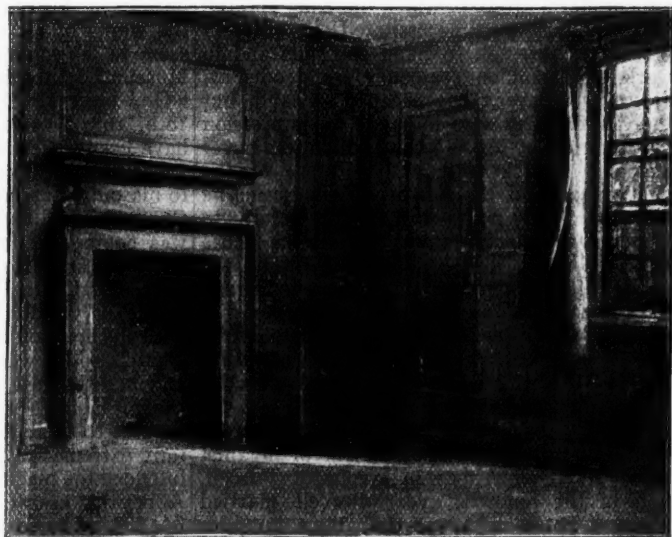
and lutenist of the Chapel Royal, and in favour with Charles II. and the Court; he therefore immediately obtained admission for the child into the choir of the Chapel Royal, when, of course, the lad went to reside with the master of the boys, Captain Henry Cooke, who, like many other musicians of Charles I., had, perforce, abandoned the art of music to fight for his king; and at the Restoration, having resumed his former position in the Chapel Royal, had, by command of the king, composed the music for the Coronation. For eight years Purcell had the advantage of Cooke's instruction, and that he profited by it is proved by various pieces of music; for example, "Sweet tyranness," composed when he was nine years of age; another, when he was eleven years old, was "The address of the Children of the Chapel Royal to the King, and their master, Captain Cooke, on his Majesty's Birthday, A.D. 1670, composed by Master Purcell, one of the Children of the said Chapel."

Many of his anthems now in use were composed before he was fifteen years of age, and the like may be said of the music to "Macbeth." When Purcell was fourteen years of age his master, Captain Cooke, died, and the youthful composer received further instruction from Pelham Humfrey, a musical genius who had the good fortune to receive instruction from Lully in Paris. The association of Purcell and Humfrey lasted for two years only, the latter died in 1674.

How much Purcell learnt from him it is not possible to say, but it is significant that there exists an anthem by Humfrey, altered and improved by Purcell. When his voice broke he remained attached to the Chapel Royal and received instruction from Dr. Blow, who succeeded to the mastership of the Chapel boys and was organist of Westminster Abbey. Through Blow's influence Purcell was appointed copyist to Westminster Abbey in 1676. Probably his official connection with the Chapel Royal then ceased, and he went to live with his Uncle Thomas, who resided amongst the nobility in Pall Mall. Purcell was at this time composing music for the theatres; maybe he was introduced to this kind of work by Locke, his father's and his own friend, whom he commemorated in a musical ode, entitled "On the death of his Worthy Friend, Mr. Matthew Locke, musick composer to His Majesty, and

Organist of Her Majesties Chapel, who Dyed August, 1677." In the following year Purcell resigned the copyistship at Westminster Abbey, in order to devote his time to composition for theatre and church. A letter—the original in my possession—written in 1679 by his uncle to Gostling, of Canterbury Cathedral, speaks of Henry as his "son," who, he says, is composing music specially adapted for his exceptional voice. Gostling was a deep bass, and consequently in great request both at Canterbury and at the Court in London. The letter proves that Purcell must by this time have made a reputation as a composer. The letter is as follows:

"SIR,—I have received the favor of yours of the 4th with the enclosed for my son Henry: I am sorry we are like to be without you so long



ROOM IN PURCELL'S HOUSE AT WESTMINSTER.

as yours mentions: but 'tis very likely you may have a summons to appear among us sooner than you imagine; for my son is composing wherein you will be chiefly concern'd. However your occasions and ties where you are must be considered, and your conveniences ever complied withall: in the meantime assure yourself I shall be careful of your concerns here by minding and refreshing our master's memory of his gracious promise when there is occasion. My wife returns thanks for your compliment, with her service; and pray you give both our respects and humble services to Dr. Belk and his lady, and believe ever that I am, Sir, your affectionate and humble servant,—T. PURCELL.

"Dr. Perce is in town, but I have not seen him since. I have performed your compliments to Dr. Blow, Will Turner, etc.

"F fa ut, and E la mi are preparing for you."

Some little time after this Purcell composed that remarkable anthem, "They that go down to the sea in ships," expressly for Gostling; the solo bass part descends to the low D. The history of the anthem is interesting:—

"Charles the Second had given orders for building a yacht, which as soon as it was finished he named the *Fubbs*, in honour of the Duchess of Portsmouth, who, we may suppose, was in her person rather full and plump. The sculptors and painters apply this epithet to children, and say, for instance, of the boys of *Flammergo*, that they are *fubby*. Soon after the vessel was launched the King made a party to sail in the yacht down the river and round the Kentish coast; and to keep up the mirth and good humour of the company Mr. Gostling was requested to be of the number. They had got as low as the North Foreland, when a violent storm arose, in which the King and the Duke of York were necessitated, in order to preserve the vessel, to hand the sails and to work like common seamen. By good Providence, however, they escaped to land, but the distress they were in made an impression on the mind of Mr. Gostling which was never effaced. Struck with a just sense of the deliverance and the horror of the scene he had but lately viewed, upon his return to London he selected from the Psalms those passages which declare the wonders and the terrors of the deep, and gave them to Purcell to compose as an anthem, which he did, adapting it so peculiarly to the compass of Mr. Gostling's voice, which was a deep bass, that hardly any person but himself was then, or has since, been able to sing it."

In 1680 Dr. Blow, in the most generous manner, resigned his appointment of organist of Westminster Abbey in favour of Purcell, and in the following year Purcell married Frances Peters, who was probably a daughter of "Thomas Peters, Gent., of St. Clement's Danes." Purcell was then much engaged in theatrical composition, and wrote his remarkable opera "*Dido and Æneas*," composed for performance by the young gentlewomen of Mr. Josias Priest's school. It was necessarily brief and compact; nevertheless it is to all intents and purposes a complete opera, the whole of the words of the libretto being set to music. For such a bold experiment, Purcell had no model or precedent, and, unhappily for us, no successors or imitators. "*Dido and Æneas*" was more than a century in advance of the musical taste of the age. In its melodies and harmonies may be found anticipations of Handel, Bach, and even Wagner. Up to the time of his marriage Purcell continued to live with his uncle, but on taking to himself a wife he set up housekeeping, and in 1681 removed to Great St. Anne's Lane; his widowed mother had lived in Tuthill (Tothill) Street after the death of her husband; perhaps she now resided for a time with her son. From his house in

Great St. Anne's Lane, which unfortunately no longer exists, Purcell published his first set of Sonatas for violins, bass, and harpsichord; a collection not only valuable on account of the remarkable superiority and excellence of the music, but also because it contains a very interesting and significant preface from the pen of the composer, and, moreover, a very fine portrait of Purcell, with the intimation that it represented him in the twenty-fourth year of his age. We know that this publication was ready for issue in the beginning of the year 1683, and therefore the portrait must have been taken in 1682, a fact which establishes the year of his birth. In 1682 Purcell was appointed organist of the Chapel Royal, much to the delight of his uncle, who died almost immediately afterwards. Purcell was at this time most industrious, full of labours in teaching, performing, and composing; he also found time to make copies of the works of his contemporaries, as may be seen in a volume now in the Fitzwilliam Museum, Cambridge, in which he has written "God bless Mr. Henry Purcell, September 10th, 1682." His activity and energy must have been remarkable and very exhaustive for a man with a delicate constitution. In addition to his duties as composer and organist of the Chapels Royal and of Westminster Abbey, he was composing for the theatre, church, and chamber, and also writing Odes for St. Cecilia's days and Court Festivals. He also took an active part with Father Smith in connection with the erection of a new organ in the Temple Church, which was constructed with extra keys, and had separate notes for G sharp, A flat, D sharp, E flat, probably inserted at Purcell's request to facilitate his boldness of modulation into extreme keys. Subsequently he superintended the placing of an organ in Westminster Abbey for use at the coronation of James II., in 1685, and also composed two anthems for the occasion. It is curious to note that only a few years later a tune of Purcell's composition was one of the chief factors in driving that "deluded Prince out of three kingdoms"—such is said to have been the effect of "*Lillibullero*."

In 1689 Purcell officiated at the coronation of William and Mary, on which occasion, in accordance with ancient custom, he admitted certain persons who desired to witness the ceremony into the organ gallery, and, as a matter of course, retained the fees they paid for the accommodation. The Dean and Chapter demanded the sum thus realised, and on Purcell's refusal to part with the money he was suspended; but we may assume that the Dean and Chapter soon discovered they were in the wrong,* as Purcell continued in the exercise of his office. Purcell's activity and industry as a composer continued with unabated vigour: the list of his works up to 1690 includes various

* I possess documents which prove that the Organist and Choir of Westminster Abbey retained and exercised similar privileges at the Coronation of Her Majesty Queen Victoria.

Royal Odes—the "Yorkshire Feast Song," music for the "Tempest," the "Massacre of Paris," "Amphitryon" and "Dioclesian." The latter opera was published by subscription, with a preface by the composer, and he further announced that he examined all the copies after they were printed, making necessary corrections with his own hand. The opera achieved a great success at the time of production, and was almost immediately succeeded by "King Arthur," of which Dryden wrote the libretto; this was followed by the "Indian Queen," which proved equally successful. For the Festival of Saint Cecilia, November 22, 1692, Purcell wrote a fine Ode, which was performed in Stationers' Hall; this was received "with universal applause, particularly the second stanza, which was sung with incredible graces by Mr. Purcell himself." For a later Cecilia Festival, 1694, he composed his magnificent orchestral *Te Deum* and *Jubilate in D*, and in the following year the music for the funeral of Queen Mary. She died December 28, 1694, but was not buried until March 5 following. The day was bitterly cold, snow fell, and the Abbey itself must have been a dangerous place for an invalid. There was no means of heating the building, which seems to have been improperly glazed, for we read that a little robin which had sought refuge in the church from the inclement weather constantly flew down and perched on the hearth. The music Purcell composed for the occasion is most expressive and sublime, and served, like the music composed by the dying Mozart, for his own obsequies, which took place in the Abbey a few months later. Never robust, he had long been ailing, and probably took a chill, which hastened the consumption of which he died on Wednesday, November 21, 1695, and he was buried on the night of the following Tuesday in Westminster Abbey. The tradition that Purcell died in his house in Dean's Yard is, I have no doubt, correct; it is true that he paid rates during 1693-4 and 5 for a house in Marsham Street, possibly for his mother to reside in, or it may have been for the Abbey chorister boys. It is also true that he received £8 per annum up to the time of his death in lieu of a house, but that amount would not suffice for the rent of a house of any size, nor does it show that he did not rent the house in Dean's Yard. His widow advertised that she was living at "her house" in Dean's Yard immediately after her husband's decease, and continued to reside there for some few years. Purcell's burial place in Westminster Abbey is indicated by a monumental tablet (of which an illustration is given in this issue) erected to his memory, and an inscription on his grave, which was renewed in 1876, and then, by permission of Dean Stanley, a further record was added, to the effect that Purcell's widow was buried in the same grave in 1706.

PURCELL'S BIRTHPLACE AND RESIDENCES.

By J. FREDERICK BRIDGE.

It is generally stated that Purcell was born in 1658. It seems, however, just as likely, or even more likely, that it was in 1659. Unfortunately it has been impossible to find the record of his baptism. The Register at St. Margaret's Church, Westminster, for this period (which was then very carefully kept) does not show Henry Purcell's name. The approximate date is fixed fairly well for us by the fact that in June, 1683, Purcell published some Sonatas to which his portrait was prefixed. On this portrait he is said to be "ætæt suæ 24"—i.e., in the twenty-fourth year of his age. Again, on his monument in the Abbey, we find "Anno ætætis suæ 37mo."—i.e., in the thirty-seventh year of his age. Therefore, if he was in his thirty-seventh year on November 21, 1695 (the date of his death), he must have been born between November 21, 1658, and November 20, 1659.

Not only is his baptism during these years not recorded at St. Margaret's, but the *rate-books* of St. Margaret's for 1658 and 1659 do not contain the name of Purcell, as they certainly would had his father had a house in the parish. A friend made most careful enquiries for me on this point, and this is his report:—

"I searched all through the rate-books of St. Margaret's for 1658 and 1659, but found *no ratepayer named Purcell*. I also examined the whole list for the years 1656, 1651, and 1641 with the same result.

"Vincent Novello, in his introduction to his edition of 'Purcell's Sacred Music,' published in 1832, states that he was born in 1658, but that the exact place was not decisively ascertained, though 'probably in London or Westminster.'

"Chester, in a foot-note to the record of Purcell's burial in Westminster Abbey (*Harleian Soc.*, Vol. X., p. 238), says: 'was said to have been born in Old Pye Street about 1658.'"

These facts throw doubt upon the tradition that he was born in a house still standing in Little St. Ann's Lane, Pye Street, a tradition which has come to be accepted as a fact. I myself possess a sketch of this house, which was formerly in the possession of Dean Stanley, and have very often taken admiring friends to see Purcell's birthplace! I fear the mistake is largely owing to the enthusiasm of Mr. Richard Clarke, a former Vicar-Choral of the Abbey. He was a devoted admirer of Purcell, and very fond of antiquarian research. He got a friend to sketch this old house (in 1845), with an inscription stating boldly it was "Purcell's birthplace" and "subsequent home." Mr. Clarke also got an old mantelshelf from one of the rooms, and this relic for years adorned the choristers' schoolroom in the Abbey cloisters, bearing an inscription that it came from

Purcell's birthplace. I shall show presently that Purcell did live in a St. Ann's Lane, in later life, but not *this* St. Ann's Lane.

Although we cannot find the residence of Purcell's father in 1658 and 1659, we know for certain that he lived in "Great Almonry South," near Westminster Abbey (just opposite the present Westminster Palace Hotel), in 1661. The Almonry was the place where the gentlemen of the Abbey choir (of whom Henry Purcell, sen., was one) had residences.* Here, then, Henry Purcell, jun., lived at a very early age, probably from about his second year until his sixth. In this year his father died. This event happened on August 11, 1664.

In 1665 "*Widow Pursell*" paid rates in respect of a house in "Tuttle Street," and continued there until 1680. It is interesting to find Widdow Gibbons (probably the widow of Dr. C. Gibbons, Organist of the Abbey) living in the same street as Widow Purcell, and paying exactly the same amount in rates in

in its original state. The mantelpiece is of the date, and the panelling and window sashes. I am indebted to the kindness of Mr. Arthur J. Foster for the accompanying sketch of this interesting old room (p. 731). As Purcell paid a full year's assessment in 1685, under additional assessments, he probably went to live in Bowling Alley at Christmas, 1684, the assessments being made up to Easter. He continued to pay rates for this house until 1691, in which year the assessment was raised to £1 1s. (In 1692 this and the next house were assessed to "Ann Peters.") In 1693 the additional assessments show "Mr. Pursell, 9s," and in 1694 and 1695, 18s. in respect of a house in Marsham Street. As the full assessment for 1695—viz., to Easter, 1696—was paid, there seems little doubt that he was resident in Marsham Street at the time of his death, on November 21, 1695.

Old maps show that Great St. Anne's Lane is the same place as that known as St. Ann's Street in modern times. Mr. Smith, in his

December 22^d 1682
 Recd. then of Dr. Onely Treasurer & Sum of
 forty shillings being in full for a Quarters Rent
 due at X mas. in lieu of a House & say
 recd by me
 Henry Purcell

02 00 -00

1679. In each year, at the end of the list of persons assessed, is an additional list of "*Persons entered after the assessment was made*," and in this list for 1681 "Mr. Pursell" appears for 8s. In 1682 he ("Henry Pursell") paid 16s. in respect of a house in Great St. Anne's Lane, so no doubt the 8s. paid in 1681 was for a half-year's rate on this house. In 1683 he paid 16s. in respect of the same house; † in 1684 he was assessed for the same house, 14s., of which he paid 10s. 6d., leaving 3s. 6d. (=½) arrears, and there is a marginal note "gone." In 1685 we again find him in the additional assessment for 14s., and in 1686 he paid 14s. in respect of a house in Bowling Alley East (now part of Tufton Street).‡ It does not seem to have undergone any great alteration except that the front room is turned into a shop. The room at the back has every appearance of being

account of St. John's Parish, quotes Seymour's mention, in 1735, of "Great St. Anne's Lane, a pretty, handsome, well-built and inhabited place."

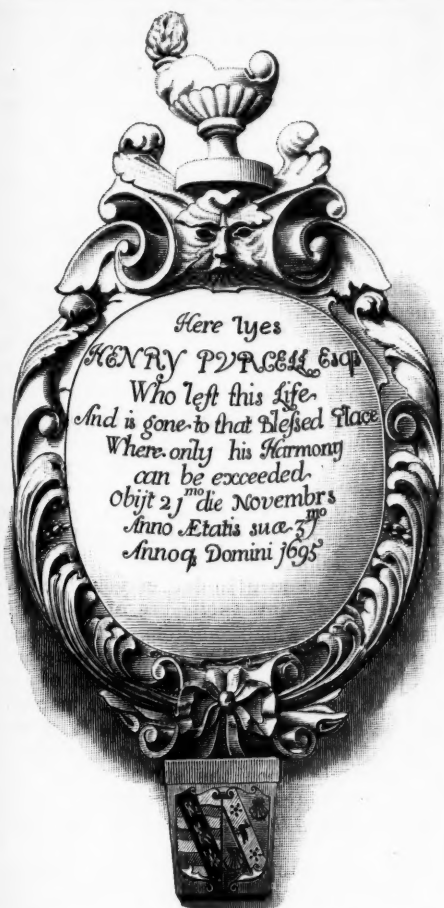
The statement that Purcell died in a house on the West side of Dean's Yard seems to have been founded on the notice in the third edition of the "*Lessons for the Harpsichord*," published in 1696 by the widow, that it was "to be sold at her house in Great Dean's Yard, Westminster." Mrs. Purcell does not appear on the rate books for 1696 or 1697 for any house in Great Dean's Yard (which is partly in the parish of St. Margaret's and partly in the Close), nor do the Abbey Minutes refer to the granting of any house to her in the Close (these minutes, however, only seem to make reference to houses that were leased). Great Dean's Yard is shown on an old large scale map in the British Museum, drawn in the first half of the eighteenth century, as a much smaller space than now, the southern part being covered with buildings.

We have seen that Purcell rented a house in Marsham Street all through the fatal year of 1695, paying rates up to Easter, 1696—i.e., four

* Stow tells us: "The Lady Margaret, mother to King Henry VII., erected an Almes-House for poor women, which is now turned into lodgings for the singing men of the College. The place wherein the Chappell and Almes-House standeth, was called the Eleemosnary, or Almonry."

† I am told on good authority that 16s. represents an assessment of £30 or £40 annual value, the rent of a good house in those days. Dr. Blow paid 12s. in 1684.

‡ Purcell's name is the third in the ratepayers' list from the Tufton Street end.



TABLET TO THE MEMORY OF PURCELL IN WESTMINSTER ABBEY.

months after his death. It is very possible that the bereaved widow, with her young children, went to lodge or stay with some friend in one of the houses. And for the purpose of selling the publications which Mrs. Purcell soon put forth, Dean's Yard would be a very convenient and likely place to which to invite admirers of the dead genius. But there is absolutely no proof that Purcell had a house or lived in Dean's Yard. There is, it seems to me, a certainty he *did not die there*.

Since the above was written, I have come upon some interesting entries concerning Purcell and his residence in the Chapter Books. These consist of a number of receipts in Purcell's own hand for payments made to him by the Treasurer of the Dean and Chapter "*in lieu of a house*." A *fac-simile* of one of these entries will be found on the opposite page.

The book containing these receipts was not used after 1683, but, by the aid of Mr. Scott, of the British Museum, who is arranging the Abbey records, I have come across a similar receipt for January, 1692, signed by Purcell.

Still more interesting is it to be able to state that we have found in the Audit made in June and August, 1695, the year of Purcell's death, the following entry:—"To Mr. Purcell his acc^t for a house for half a y^r due Lady Day, £04 - 00 - 0." Surely this proves he had no official residence in Dean's Yard? I may add that the same allowance of £2 a quarter "*in lieu of a house*" was paid to my predecessors, Mr. Greatorex and Mr. Turle. When a house in the Cloisters was found for the latter, in 1841, the payment ceased. No doubt it had continued to be paid to all the organists since Purcell.

PORTRAITS OF PURCELL.

BY WILLIAM H. CUMMINGS.

THE portrait here engraved, from an oil painting attributed to Sir Godfrey Kneller, in the possession of Mr. Alfred Littleton, has a very interesting history. It was given by Purcell to his friend John Church, who was at the time a Lay-Vicar of Westminster Abbey, and, after Purcell's death, a gentleman of the Chapels Royal. From John Church it descended, in 1741, to his eldest son, the Rev. John Church, Rector of Boxford, Suffolk. The latter died in 1785, in the city of Norwich, and the painting then became the property of his daughter, Mrs. Strutt, who gave it to Joah Bates, the eminent Conductor of the Handel Commemoration held in Westminster Abbey in 1784, and also of the "Ancient Concerts," from whose descendants it was purchased by Mr. Alfred Littleton. Mr. Bates was on a visit to Mrs. Strutt, at her country house, when he observed this portrait of Purcell "hanging in an obscure, solitary apartment, where it seemed to be completely neglected and undervalued. On his suggesting that it was a pity so interesting a portrait should not be placed where it would be more generally seen by musical persons," Mrs. Strutt presented it to him, remarking that her father used to declare that "it was a striking likeness." There is in the British Museum a drawing of Purcell, which may have been Kneller's original sketch for the oil painting. This drawing once belonged to Dr. Burney, the music historian, and afterwards to Bartleman, the great bass singer. Engravings from the drawing have been made by Holloway and others, which are now scarce, and the original oil painting was copied by Edward Novello, from which reproduction W. Humphreys engraved the print published in Novello's collection of Purcell's sacred music.

The portrait, painted in oils by Closterman, adorns the rooms of the "Royal Society of Musicians," who kindly permitted a photograph to be taken for insertion here. This picture was probably painted in 1693 or 1694, and was for many years in possession of Purcell's son Edward, at whose death it passed into the

hands of his son Edward Henry, from whom it was purchased by Dr. William Boyce; the latter died in 1779, and the painting was then purchased by Redmond Simpson, a member of the Royal Society of Musicians. Mr. Simpson presented this portrait of Purcell, together with others of Corelli, Handel, and Geminiani to the "Directors of the Antient Concerts in Tottenham St.," to be held by them "so long as the said Concerts shall continue, upon condition that when the said 'Antient Concerts' shall break up, the portraits are to be given and delivered over to the Royal Society of Musicians, and by them to be kept for ever after. In witness and testimony whereof the said Redmond Simpson and Sir Watkin William Wynn have hereto set their hands this 25th day of April, 1785." The "Antient Concerts" did "break up" in 1848, and then the pictures passed to their present home. Purcell's son, and also his pupil, Henry Needler, declared the portrait was extremely like Purcell, and that during the latter years of his life he had rapidly changed in appearance in consequence of his bad health. It may be noted that this portrait was copied and engraved by Zobel some years since for private circulation.

There exists an interesting engraved portrait of Purcell, published by himself in 1683, with the lines beneath, "Vera Effigies Henrici Purcell. Ætat: Suxæ 24," and also his armorial bearings. This print formed a part of his "Sonatas of three parts," a work which has become very rare, and the portrait still rarer. There is also another engraving which is found in the "Orpheus Britannicus," published in 1698. It was also sold separately by Henry Playford, the publisher, for sixpence. The print bears the names of Closterman as designer and White as engraver, and has the engraved lines, "Henricus Purcell. Ætat: Suxæ 37," with the date 1695. It is said that Sir Christopher Wren took a cast of Purcell's face after death for the Dean of Westminster, Sir John Dolben, from which a bust was made, and that Closterman made his drawing from the bust. Dulwich College, down to the year 1794, possessed a portrait of Purcell; in that year it was copied by Harding and engraved. Unhappily the interesting and valuable original has disappeared, no one knows when or how.

The engraving of Purcell in Hawkins's "History of Music," it is said, was taken from an oil painting which once hung outside the "Purcell's Head," a tavern which stood in Wych Street, Strand, in immediate proximity to the theatres; it was purchased by Sir John Hawkins, who described it as representing the composer "with a brown full-bottomed wig, and a green night gown, finely executed."

A considerable number of engravings of Purcell have been published at various times, both in London and Paris, but they are merely reproductions, more or less faithful, of the paintings already described.

PURCELL AND DR. ARNE.

PURCELL, like all men of genius, had his detractors, and among these, apparently, must be counted Dr. Arne. In the "Kurtz" collection of autograph letters in the British Museum there is one written by Mr. Vincent Novello to Mr. Josiah French, of Windsor. This gentleman, for many years Lay Clerk of St. George's Chapel, was well-known as a collector of autographs, paintings, prints, &c. He had many friends of note in the world of art and music. He died suddenly in 1850 and his collections were sold by auction. The letter bears the date, May 10, 1847, and runs thus:—

"Dear Sir,

"I feel particularly gratified by your obliging politeness in sending me a copy of Dr. Arne's letter relative to some of the compositions of Purcell; and I have likewise to offer you my best acknowledgment for your liberal permission to publish it, in case I should be desirous of doing so.

"But before I avail myself of your friendly offer by making any *public* use of so extraordinary a letter, which compromises the modest self-appreciation, as well as the good taste and sound judgment in musical composition of Dr. Arne, in so strange and unfavourable a manner, it will be necessary for me to have it in my power to convince the public, who may entertain any doubt upon the subject, that the original letter is really a genuine and authentic document, and in the handwriting of Dr. Arne himself.

"It is very strange that there is neither *date* nor *address* attached to this extremely odd epistle.

"Will you, therefore, be so obliging as to favour me with the particulars of its sale to you as a genuine Autograph;—its former history, if it can be traced back into the possession of Garrick, to whom it is addressed—and the other circumstances forming the ground on which you are yourself convinced of the *authenticity* of the very curious and singular letter alluded to? and pray do not feel hurt with me for my caution, arising from my anxious wish to do justice both to the memory of Henry Purcell and Dr. Arne.

"In the meantime, with a repetition of my thanks for the copy which you have so politely forwarded to me, believe me to remain,

"Dear Sir,

"Your much obliged and obed^t.

"VINCENT NOVELLO."

It would be interesting to know what has become of this "very curious and singular," and, we may add, ancient letter. It is scarcely likely that it has been destroyed.

In a letter dated September 3, 1775, written by Dr. Arne to David Garrick, there is, by the way, a brief reference to Purcell (see "The

Private Correspondence of David Garrick," Vol. ii. p. 85). Arne says:—

"Champlness's songs, the chorus in the first scene of Mr. Vernon's 'Come, if you dare,' and several other things that employed my

utmost efforts, were laid aside in favour of Purcell's music, which (though excellent in its kind) was cathedral, and not to the taste of a modern theatrical audience."

chorus divine let music Joyn in a chorus divine
 let music Joyn in a chorus divine
 chorus let music Joyn in a chorus divine
 Joyn in a chorus in a chorus divine
 -vine in a chorus a chorus divine

FAC-SIMILE OF AUTOGRAPH PAGE OF PURCELL'S "YORKSHIRE FEAST."

(By permission of Mr. W. H. CUMMINGS.)

It is impossible to allow the issue of the fiftieth of Messrs. Novello's Music Primers to pass by without a word of comment. That the series has proved of genuine value to students and teachers is acknowledged on all sides. But no further proof of this is required than the straightforward statement, on the title-page of each Primer, of the number of thousands sold. The old custom of calling every reprint an "Edition" is capable of causing much misunderstanding, and the sooner it is abolished the better. The educational ground covered by this series is very wide. Mr. Francesco Berger's "First Steps at the Pianoforte" might almost be described as a "nursery companion"; the veteran and accomplished teacher, Mr. Ernst Pauer, has laid down the soundest principles and given the most valuable advice in his "Pianoforte Primer" (which had the honour of being No. 1 of the series), whilst Mr. Franklin Taylor is ready to carry pupils onward through "Double Scales." Now that the publishers have enlarged the scope of their original design by introducing works of a higher aim, we hope that more advanced exercises and pieces of graduated difficulty will appear in the future. The other instrumental Primers—the "Organ," "Harmonium," "Violin," "Violoncello," "Double-Bass," "Cornet"—form an important group. Good provision has been made for young organists. After the Organ Primer follows "Pedal Technique" (No. 47), "Albrechtsberger's Trios" (No. 48), and for those who wish to master the art of playing from a figured bass we find Dr. Dunstan's admirable "Basses and Melodies." Vocal music of almost every kind can be studied in this series, commencing with Mr. Randegger's "Singing" for soloists, collections for singing-classes of "Two-part Exercises" (No. 23), "Three-part Vocal Exercises" (No. 49), "Solfeggi," in one or two parts (No. 26); "The Art of Training Choirboys," from the pen of the organist of St. Paul's; and, lastly, we have before us a complete and graduated course of "Vocalisation for Choral Societies" (No. 50), of which it is safe to prophesy that it will impart new life into many choral societies where interest and attendance have shown signs of flagging. The idea of getting a genuine singing lesson before studying the work on hand will prove a tempting bait to waverers. Dr. Bridge's "Musical Gestures" occupies a unique position amongst the Primers devoted to vocal education. The theoretical series of Primers is perhaps one of the most comprehensive in the whole issue: "Harmony," "Counterpoint," "Fugue," "500 Fugue Subjects and Answers," "Double Counterpoint," "Basses and Melodies," and "Examples of Strict Counterpoint" constitute what might be described as a full armament for the genuine student, whilst "Composition," "Instrumentation," "Transposition," and many others supply wants daily felt. Dr. Parry's "Summary of Musical History," though it does not and could not present much that is new, is invaluable, on account of the admirable skill with which facts have been brought together and the literary interest he has succeeded in throwing into what would otherwise be dry and tedious. The "History of Musical Ornamentation," which Mr. Dannreuther has now completed, is certainly one of the most important and useful books published during the last half-century. Its value has been fully recognised by many leading foreign journals, as well as by every thoughtful reader in this country. It clears up, by historical research, those troublesome doubts and difficulties which hung around grace notes and ornaments. Many more valuable works in this series might, and perhaps ought to be named; but we have said enough to show that there is no

falling off in the quality of the Primers, and if there are gaps which we should like to see filled up, we cannot blame the editors for holding back until they find exactly the right man for the subject, and we also know that the man who possesses the greatest ability in any branch has generally the least leisure at his disposal for the cultivation of its literary side.

THE success which attended Mr. Newman's bold but praiseworthy experiment at the recent Promenade Concerts at the Queen's Hall, of devoting an evening to new and unknown works, is suggestive of further advance being made in this direction, with advantage both to composers and audiences. If there be not many fine works reposing in oblivion in composers' desks and on publishers' shelves, there can be little doubt but that there are many excellent pieces of music which at times might well replace some which are too often heard in our concert-rooms. At present concert-givers scarcely seem to realise the importance of the introduction of new music, and apparently regard it as detrimental to the pecuniary success of the concert. As a matter of fact, however, the attractive power of a programme nearly always depends on the announcement of one or two favourite works, and the inclusion of a novelty instead of some hackneyed excerpt put in to fill up the programme would, far from diminishing the receipts, impart an interest to the performance which, in some cases, might even advantageously affect the treasury. At any rate, the support of the "cousins and the aunts" might be expected, and now and again the *entrepreneur* might be able to claim the merit of having "discovered" a genius, and that without having risked so much as the price of a single stall. Moreover, a novelty is an unfailing attraction to the critic, the beloved of all concert-givers. Any form of payment for the introduction in such manner should, however, be sternly put down. The composer who seeks to obtain the public ear by a golden key is acting traitorously to his fellow artists and to his art, for the inevitable result will, in the long run, be the presentation of the unworthy and the debasement of taste. The success of concerts, whose avowed attraction is the performance of that which is unknown, will depend firstly on the amount of the public craving for "the new thing," the speculative charms of which Londoners, like the Athenians of old, are presumably beginning to seek; and, secondly, on the average merit of the works produced. Should these prove persistently uninteresting and mediocre, the title of "novelty" will quickly become synonymous with avoidance. Those, therefore, who undertake such performances will have a delicate and responsible task. To judge of the merit of music from the silent score is only possible to the experienced musician, and to ask an audience to listen to the meanderings of undigested ideas will be alike detrimental to the interests of young writers and to the enterprise. Nor will the responsibility end here, for it is obvious that the "novelty" concert, if sagaciously and artistically managed, may be made a valuable means for the encouragement of composers, and conducive to the progress of music in England.

IN Mr. J. S. Shedlock's recently published book, "The Pianoforte Sonata," a chapter is devoted to Johann Kuhnau, in which attention is called to the Bible Stories musically illustrated in six Sonatas by that composer. There is an interesting, though brief reference to them in Spitta's "Life of J. S. Bach";

but Mr. Shedlock describes all six in greater detail. Of these Sonatas Messrs. Novello, Ewer and Co. are about to publish the first two: "David and Goliath" and "David curing Saul by means of music," and these, it seems, have never been reprinted since they were first published by Kuhnau, at Leipzig, in the year 1700. They form early and curious specimens of programme music, and will excite something more than mere antiquarian interest. Johann Kuhnau was the immediate and not unworthy predecessor of Handel and Bach. In the work mentioned above, reference is also made to the Italian composer, Bernardo Pasquini, another predecessor of Handel and Bach; also to Gaetano Grieco, the teacher of Domenico Scarlatti. Of the former, Messrs. Novello and Co. are about to publish some of his finest harpsichord pieces, also some by the latter. Here again it will be found that the old age and rarity of the music are not its sole recommendations. The skill and grace of Grieco's music must be acknowledged, and, if we mistake not, traces of genius will be recognised in it. Bernardo Pasquini is undoubtedly a great name which has unjustly fallen into oblivion. In connection with Pasquini, a volume containing Variations for harpsichord, by Frescobaldi and Froberger, and a piece by Caspar Kerl will also be published by Messrs. Novello, Ewer and Co. The Variations will serve to show how the two predecessors of Pasquini, by whom he was influenced, treated the variation form in which Pasquini himself especially delighted. The Kerl "Kuku" bears special relation to a "Cuckoo" piece by Pasquini. These various publications will be edited by Mr. J. S. Shedlock, and in each there will be a preface giving details respecting autographs and the music generally.

THE appearance of a musical article in the *Edinburgh Review* is of sufficiently rare occurrence to demand attention. Unfortunately, though well turned out, so far as mere literary workmanship is concerned, the article is disfigured by dogmatism, prejudice, and general cantankerousness to a quite extraordinary degree. The subject of the reviewer's remarks is recent literary musical criticism, and the great bulk of the article is made up of copious extracts from, or abstracts of, the chapters of Dr. Parry's "Art of Music." Of that work he speaks in the main with due respect and even sympathy, but falls foul of the author for his championship of Brahms and Wagner, and goes out of his way to indulge in some absurd depreciation of the genius of Schubert. Now all we have got to say is this, that a musical critic who cannot appreciate Brahms, Wagner, or Schubert has no business whatever to be "pontifying" in the pages of a leading review. It is simply an absurd anachronism which brings discredit on the publication in question, and we sincerely trust that the new editor, whoever he may be, will exercise greater discretion in the choice of his musical contributors. Finally, however true in its essence the reviewer's reference to the vagaries of certain musical critics attached to the London press may be, it is in the worst taste, while the statement as to the dislodging of one critic by another is, to put it mildly, highly inaccurate. The more we reflect on this matter, the more we are convinced of the advisability, except under the grossest provocation, of abstaining in any way from advertising the vagaries in question. If a critic is a thoroughly bad critic, he may be safely left to break his own neck, and he is sure to do it in the long run.

It is a pity that so readable and often interesting a paper as the *Ménestrel* is not better served in the

matter of foreign intelligence. The London correspondence in particular is a marvel of inexactitude. Take, for example, the allusions to the Leeds Festival. Mr. Somervell's "Forsaken Merman" became, first of all, "Mr. Loverwell's 'Forsaken Alderman'" and, subsequently, when they got the name of the composer right, the title of his cantata was translated "Le Pêcheur abandonné"! With regard to the other novelties, the London correspondent of the *Ménestrel* gives prominence to M. Massenet's "Visions," which he describes as a "symphonic poem of considerable difficulty in execution, to which the orchestra failed to render sufficient justice." We should greatly like to know whether the writer was present at the performance. Of the English opera season at Covent Garden he says that it "takes place every year at a fixed date." Finally, we encounter the following curious announcement: "The organisers of the next Leeds Festival, which will take place in the course of 1896 [*sic*], have just requested our confrère, Adolphe Jullien, the distinguished critic-composer, to contribute to their programme. M. Jullien proposes to send them his charming chorus 'Les Prairies.' We shall see in due course what the *Atheneum* [*sic*], the appointed arbiter of these great musical tournaments, thinks of it. The charm of this truly original composition of our compatriot no doubt will not be lost on that journal. In any case, we owe our thanks to the organisers of the Festival for the delicate homage which they have rendered to French musical criticism in the person of one of its most authoritative representatives." No doubt there is some subtle irony in the foregoing paragraph, but it is somewhat difficult to fathom its depth.

THE Memorial Service in honour of Purcell, at Westminster Abbey, on the 21st inst., will be of the nature of a solemn function. The music will commence with a "double voluntary" for organ; then follows Purcell's Te Deum; the Anthem for Ascension Day, "O all ye people, clap your hands"; Anthem for six voices, chorus, and orchestra, "Praise the Lord, O my soul"; Anthem for five voices, "Remember not, Lord, our offences" (conducted by Sir John Stainer); Anthem for four voices, chorus, and orchestra, "O sing unto the Lord a new song." At this point there will be a short address by the Dean, then the offertory for the Purcell Memorial will be collected, during which the Hymn "O Thou to Whom all creatures bow" will be sung by the choir and congregation to Purcell's tune "Burford." The Dean of Westminster will then proceed to Purcell's grave, on which he will place a wreath, during which time an Elegy, specially composed by Mr. E. Silas on themes by Purcell, will be played—by the way, the new electric organ will be used in this number. Then will follow, most appropriately, Purcell's setting of the words "Thou knowest, Lord, the secrets of our hearts," from the Burial Service (conducted by Sir Arthur Sullivan)—this, it will be remembered, was sung at Purcell's own funeral. After this will come the Anthem "O give thanks," and finally the Anthem for five voices, chorus, strings, and organ, "Praise the Lord, O Jerusalem." Purcell's Toccata in A will be the concluding voluntary. With the two exceptions named, the music will be conducted throughout by Professor Bridge.

MISTAKES will occur in the best regulated Dictionaries, and editors cannot reasonably complain when they are pointed out. Sir George Grove's "Dictionary of Music and Musicians," a work in the

making of which many hands were concerned, may be charged with sins of commission and omission, but fault-finders should be excessively careful. We much regret that in the article "Sir Henry R. Bishop," which appeared in our last issue, accusations were made which proved unfounded. Various operas are mentioned with the additional information that they are "not in Grove." In some instances the writer is correct, but in others, not. "The Slave," "Montoni," "Burgomaster of Zaardam," and "Vespers" are all named in the Supplement; also "Love's Labour Lost" and "Fortunate Isles" between 1836 and 1841, of which period it is said that there are no items in Grove. Further, the writer of the article "Bishop" in Grove's Dictionary states that he has no intention of giving a complete list of Bishop's works—a disclaimer which would weigh against the oft-repeated "not in Grove," even if the charge of omission were in every case justifiable.

THE latest and by no means the least significant commentary on the confident declaration of a writer in the *Nineteenth Century* a few years ago that the "Wagner Bubble" was burst, comes from Paris. It is stated in the most authoritative way that M. Charles Lamoureux, the famous Conductor and Wagnerian propagandist, is about to build a new theatre on the model of that at Bayreuth. The plans are all decided upon, and it is expected that the theatre will be opened in 1898 with a performance of the "Ring," to be given without "cuts." Certainly the conquest of France by Wagner, if somewhat tardy, is now complete. No more conspicuous proof of the dominating force of his genius could be found than such a victory, when the sensitive patriotism of the French and the aggressive Teutonism of Wagner are taken into account.

LOVERS of music, and more especially worshippers of Beethoven, will welcome the announcement that Messrs. Novello & Co. will shortly publish the book on Beethoven's Symphonies upon which Sir George Grove has been engaged for some time past. It may be confidently asserted that his masterly and interesting analyses, written for the Richter and the Crystal Palace Saturday Concerts, have increased the enjoyment of thousands in these symphonies, as well as having greatly contributed to their present widespread appreciation in England. When it is said that these analyses may be regarded but as the preliminary sketches for the forthcoming volume, some idea may be gained of the value of Sir George Grove's latest effort in the cause of the art he has loved so long and served so well.

As a memorial to Henry Purcell, who was organist of Westminster Abbey for fifteen years, and who lies almost under the "Great Organ," nothing could be more appropriate than to erect the two beautiful cases designed by Mr. Pearson, R.A., the sketches for which we are permitted to reproduce in our present number. The Abbey organ was rebuilt in 1884, but owing to lack of funds it was found impossible to add the cases. The idea has been warmly taken up by the Purcell Society and others, and already nearly one-half of the £2,000 required has been promised. It is to be hoped that the remainder of the money will be provided by the forthcoming Bi-centenary Commemoration Festival.

WITH great regret we record the death of Sir Charles Hallé, which took place at the moment of going to press. Further particulars will be found in another column.

FACTS, RUMOURS, AND REMARKS.

I AM indebted to Mr. Henry Knight for the following generous tribute to the memory of Thérèse Tietjens:

Thine was the voice, poured forth in purest tone,
That o'er this sordid world our souls could raise;
Thine was the majesty—for thou alone
Could'st hold us spellbound in those long past days.
Alas! alas! the years have quickly sped,
By thy successors' gifts the world is sway'd,
But unforgotten, 'mid the honour'd dead,
Rest calmly on, thy virtues cannot fade.

I AM indebted to a correspondent for knowledge of an advertisement in which a certain Vicar makes known an exceedingly complicated want. Nero is credited with having wished that the people of Rome had but one neck, so he might behead them all at a blow. On the same principle this reverend advertiser desires to find several servants in one body. He wants a lady organist, a thorough artist, one who can accompany Gregorian music and officiate at "Weekly High Mass"—whatever that may be in the Church of England. He wants, also, a lady housekeeper, and a plain cook, intimating, further, a preference for an organist who has passed musical examinations, and can send a photograph. In return for the cultured organist, the lady housekeeper, and the plain cook he is willing to pay the one into whose unity these three have been rolled, the annual sum of £30, with, as he expresses it, "all found." Generous man!

THE printer's boy has had a look in at the *Daily Chronicle* office, and succeeded in making the careful and excellent musical critic of that journal say: "Mr. Bispham, who sang Mendelssohn's Scotch Symphony, obtained careful rendering from the band." This was an easy operation, performed simply by cutting off the tail of a sentence and joining what remained to the head of the next. But it was a successful stroke of the ink-stained Puck, and must have given him great satisfaction. Crossing the road to the *Daily Telegraph*, he caused that paper's correspondent at Leeds to speak of a "brass" clarinet, and, when at Gloucester, to state that the Mayor of the Western city has a special "staff" (instead of "stall") in the Cathedral, as though he were a beadle.

AN "experienced teacher" in Islington announces through the local *Gazette* that she is willing to give pianoforte lessons at the following rate: one lesson, 6d.; two lessons, 9d.; three lessons, 1s. We shall see advertisements even more astonishing before long if our musical academies go on imparting "a little learning" to anybody who can pay for it and hopes to live on it.

THE Vicar referred to above has a promising rival in an Irish storekeeper, who is anxious to discover in one person the qualifications of a music teacher and a shop assistant. This is how he puts it: "Young Lady (Protestant) wanted, to teach music and assist at drapery and grocery business, country; previous business experience not necessary; small salary." Salary so small that the advertiser is ashamed to mention it. There is a good point in the case. Should one of the unhappy girls now trying to live on pianoforte lessons at 3d. each be driven to accept the Irish offer, she will, at any rate, learn a better business.

DISTANT Cornwall will not allow the Purcell bi-centenary to pass without notice, and it is to its town of Redruth that the county owes the credit of a happy procedure in the matter. Redruth is a great centre of Methodism, and has two large chapels, each able to accommodate some 2,000 persons, and each equipped with a choir in proportion. Coming in sight of the bi-centenary, it occurred to Mr. J. Leese, organist of Wesley Chapel, to join musical forces with the United Methodists, and get up a Purcell celebration. The idea took with all concerned, and at the proper time the following programme will be gone through in Wesley Chapel:—Devotional exercises; Address by Rev. B. C. Spencer on "The Life and Times of Purcell"; Organ Voluntary in D minor; Anthem, "Rejoice in the Lord alway"; Trio for organ and violins; Anthem, "Thou knowest, Lord"; Tenor solo, "O Lord, rebuke me not"; Organ solo, Chaconne in F; Anthem, "O all ye people"; Trio for organ and violins, "The Golden Sonata"; Anthem, "O sing unto the Lord." Each piece to be introduced by appropriate remarks. Organist, Mr. Leese; conductor, Mr. M. Clemens (organist, United Methodist Church); leading violin, Mr. H. Pearce. Well done, Redruth! A happy issue to the excellent scheme.

THE guarantors of the Bristol Festival are to be congratulated upon their perseverance. Notwithstanding that the city is, in musical matters, divided against itself, and that each meeting ends in serious loss, they have just resolved to try again. That is the spirit which conquers, and victory may result in this case, despite untoward experiences. It is good to hear that the Festival of 1896 will be entered upon with a clear balance-sheet, the expenses of training, &c., incurred between celebration and celebration having been met by an annual subscription. It seems hopeless to expect unity among Bristol music-lovers, but we may at least look for a turn in the tide of misfortune which has hitherto carried the Festival towards extinction.

AMATEURS being just now ready to hear anything concerning Purcell, I take this opportunity of congratulating all who love the old English master upon the fact that the Purcell Society has no fewer than eight works in course of preparation. These are the Harpsichord and Organ Music, respectively edited by Mr. Barclay Squire and Dr. Hopkins; "Ode on St. Cecilia's Day" (1692), Mr. Fuller Maitland, editor; Sacred Music, Vol. I. (Mr. H. E. Wooldridge); "Dioclesian" (Dr. J. F. Bridge); "Indian Queen" (Mr. W. H. Cummings); three "Odes on St. Cecilia's Day" (Mr. G. E. P. Arkwright); Sonatas in Four Parts (Dr. Stanford); Music in the "Libertine" and "Œdipus" (Dr. Alan Gray). Excellent!

I HAVE before me the question, "Is Stockport musical?" Not knowing Stockport I cannot answer for it, but there seem to be indications which suggest a negative. When Frederick Dawson visited the place he played to empty benches, while a Concert given by Sir Charles and Lady Hallé proved a financial failure. "But," says a Manchester paper, "a townsman 'plays' an instrument forty hours and he is elevated to the rank of a demi-god, escorted through the streets by a brass band, and the hall is packed." From this it appears that music is nothing in Stockport save when connected with athleticism.

MANCHESTER is a curious place for a holiday, but it was chosen by the Printer's Boy, who varied his amusement there by gaining access to the office of the *South Manchester Chronicle* and working havoc with the report of a concert at Chorlton. In fine and exuberant "form," he made it appear that "a lady played orchestra accompaniment on a second piano which (the piano, I suppose) was a brilliant piece of playing"; that another artist performed Mozart's "Allegro molo," and that two others contributed "a pianoforte duet." He further caused it to be stated that a singer was happy in a song called "The Gauntlet," and that Mendelssohn's Wedding March is an "instrumental quartette."

SOME of the German papers seem to be extremely annoyed because Dr. Richter has resolved to engage a few members of his London orchestra for Bayreuth next year, and also because Frau Wagner has chosen Miss Brema and Miss Macintyre for leading parts in "Der Ring des Nibelungen." Of course. *Vis-à-vis* with England, German musicians believe in all take and no give, the idea of reciprocity being unknown to them. For this, however, they are scarcely to be blamed, seeing the measure in which, through long years, Englishmen have regarded them with awe and humility. But they might allow a few Britishers at a Festival which the German public have now abandoned to strangers and foreigners.

I DO good service by calling attention to some remarks which have recently appeared in the *Musical Courier*. The correspondent of that paper at the Worcester (Mass.) Festival asks: "How often have you heard an artistic performance of 'The Messiah'? Did you ever hear one of the Allegro choruses in that much abused and almost always misunderstood work taken at anywhere near the pace undoubtedly thought of by Handel? How often do you hear the opera airs that relieve the choruses in 'The Messiah' sung in the manner of the time when they were written?" We may differ about *tempi* and "opera airs," but the questions of the critic are pertinent, inasmuch as we never hear an artistic performance of Handel's masterpiece—artistic, that is to say, in the sense of being carefully prepared and animated by an intelligent and coherent purpose. "The Messiah" is so left to chance that when, at Leeds recently, Sir Arthur Sullivan called a rehearsal of the work, he caused the greatest astonishment and some grumbling.

IN the same article I find other suggestive remarks. "Why is it that nine singers out of ten maunder and dawdle in recitative, accent unimportant words, shun the colloquial style? A soprano delivers the statement of fact, 'And the witnesses laid down their clothes,' as though she were telling the story of Poland. A contralto will sob and sigh as she informs the audience that Saul journeyed with companions toward Damascus. A tenor will whine out 'And when his eyes were opened.'" These remarks are, of course, an exaggeration, but it is a fact that very few of our oratorio singers know how properly to treat recitative—a defect arising from their want of dramatic training, if not inherent, as it often is. When attending the Handel Festival at Mainz not long ago, I was struck with the superiority of the German artists in this matter. As vocalists they were inferior to our own singers, but they made the Handelian recitatives instinct with force and vitality. We have much to learn from them.

JOSEPH BENNETT.

LEEDS MUSICAL FESTIVAL.

(By our SPECIAL CORRESPONDENT.)

THERE is a sense of coldly furnishing tables with the baked meats of yesterday when sitting down to describe an event which happened so long ago as the first week in October. This is the penalty of living at such a rapid rate. So swiftly flows the stream of existence in our day that we shall soon see panting Time toil after it in vain. However, my task has to be done with what heartiness is possible under the circumstances.

I shall not occupy space with a long array of names and figures. Musical readers have seen these at length in the columns of newspapers, and know the strength of band and chorus, the quality of the principal singers, and so on. They do not need telling that Sir Arthur Sullivan conducted the Festival; that Mr. Frye Parker, for the first time, "led" the band, or that Mr. Alderman Fred. R. Spark was again the personification of a model secretary. It is equally unnecessary to add that the Prince of Wales attended three performances, talked pleasantly to the chorus about their merits, and did all in the power of a tactful man to make amends for what he could not help—namely, the bestowal upon himself of attention which should have been given to the music. All these matters may now be passed over the sooner to reach others of more importance.

Wednesday morning, the 2nd ult. "The Messiah" opened the Festival, and found itself in a novel position, inasmuch as, on such occasions, it is generally a closing work. But the old oratorio had most reason for surprise when seeing itself in the programme at all. Twelve years had passed since its last performance; this neglect being due to a feeling that the public, with many ordinary opportunities of hearing the familiar music, would prefer something else at the Festival. How far this impression was correct appeared when demands for places at the revival of "The Messiah" poured in to an embarrassing extent, at a time, be it noted, when it was not known that the Prince of Wales would attend. It is dangerous ever to assume that people do not want "The Messiah." Let Sir Arthur Sullivan receive due credit for a desire to perform the masterpiece worthily, and for having it rehearsed. "Rehearsed, with such performers!" Certainly, Sir or Madam. It is time to pay attention to an oratorio which has been for generations condemned to suffer from heedless assumptions that the music can, in some supernatural fashion, look after itself. So "The Messiah" was rehearsed at Leeds, and came out all the better for it. The work was "cut" in an unusual way, from which it did not come out all the better. I do not refer to omissions of some parts, atoned for by restoration of others, but to the lopping of *ritornelli*. Nothing was gained by this course, hardly even time. The performance can best be described by the word "magnificent." Such splendour of tone, both choral and orchestral; such precision of movement; such a noble and elevating *ensemble*, are very rarely met with, and great was the satisfaction resulting. The chorus at once set any question of pre-eminence at rest. A perfect body of highly-trained and sonorous voices, it struck me as the best I had ever heard, in this country or on the Continent. I doubt if its equal could be produced anywhere in the world. The names of the artists speak for the solo singing. They were Madame Albani, Miss Sarah Berry, Mr. Edward Lloyd, and Mr. Norman Salmond, the last of whom was heartily welcomed, after illness and absence, by his fellow-countrymen.

Wednesday evening. The programme of the second Concert contained some familiar works: Overture to "Der Freischütz"; "Jupiter" Symphony; "First Walpurgis Night." Beyond general commendation of the very fine performance these things received I do not intend to go, since a novelty—Dr. Hubert Parry's "Invocation to Music"—demands all the space that can be spared. This Ode was expressly written both by poet (Mr. Robert Bridges) and composer, not only as provision for the Festival, but also in honour of Henry Purcell, to whom, however, the poem never directly refers, and with whom only one number is even obliquely connected. I do not complain of this. The fate of a *pièce d'occasion* is almost always to be that and nothing more. The occasion passes;

the piece goes with it. Looking at Mr. Bridges' verse as a thing apart, one must admire many beautiful thoughts clothed in appropriate language. The poem reads well, and was, to all appearance, designed more for a place in its gifted author's collected works than specially as "words for music," the exigencies of which are, in various respects, ignored. But Dr. Parry is an expert in dealing with Odes, and has easily built around and into Mr. Bridges' "Invocation" a musical structure of very considerable beauty and charm. To the experienced eye it is obvious that he had to encounter considerable difficulties, but the result brings ample reward, and it is scarcely dangerous to prophesy that the work will enjoy no inconsiderable share of good fortune. As in all such cases, the division into choruses, soli, duets, and so on, is arbitrary, the composer being free to study musical effect without ulterior considerations. He has made good use of his liberty, especially for the securing of whatever effective contrasts came within the range of possibility. The general style of the music is that with which Dr. Parry has made us all familiar—one of great fullness and richness, wanting sometimes in the lighter graces of art, but never other than thoughtful, manly, deeply expressive, and moving. There is one section in the work—a Dirge for bass solo, chorus, and orchestra—in which these qualities are more than ever conspicuous. I look upon it as absolutely a masterpiece, whether regarded from a technical or emotional point of view. In this number the work touches its highest point; but there are others not far below it, while scattered about the Ode are ideas and passages which one might almost venture to call new. As the "Invocation" will be produced by the Royal Choral Society this season, an opportunity will soon arise for fuller consideration than is possible here. Enough that a deep impression was made upon those who could appreciate its merits, and that Dr. Parry conducted an excellent performance, with Miss Macintyre, Mr. Ben Davies, and Mr. Watkin Mills as efficient soloists. The hall was crowded, and here let me say, to save time farther on, that this was the case at every Concert during the week. Difficulty lay in finding places for applicants, not applicants for places.

Thursday morning. This Concert need not detain us long. It opened with Mendelssohn's "Italian" Symphony and closed with Wagner's "Flying Dutchman," that opera being taken bodily into the Concert-room and there performed "in the manner of an oratorio." Even in cases which absolutely disregard the composer's intentions, sweeping condemnation should be avoided. Some operas can be played as oratorios without much loss; out of others, on a platform, the whole life seems to go. The "Flying Dutchman," in my opinion, is one of the second class. It is so completely a succession of pictures that, performed off the stage, it reminds one of "Hamlet" with the *Prince* omitted. That fact warrants one objection, and basis for another may be found in the unchallengeable truth that a great festival should produce nothing save in a state of the utmost attainable perfection. No question of expediency, as far as I can discover, ameliorates the position in this case. The committee may have thought it desirable to place Wagner's name in the programme. That I can understand; but the "Flying Dutchman" is a work not recognised as typical of the composer, who, in his later years, would probably only have said of it as of "Rienzi," "That sounds well yet!" The performance, with Miss Macintyre, Miss Mackenzie, Mr. Hirwen Jones, Mr. Ben Davies, Mr. Bispham, and Mr. Black as principal vocalists, had many and great merits. It was certainly an advantage to hear the choruses given by such a choir. They gained immensely, not only in breadth and grandeur of tone, but also in dramatic impressiveness. Hearing them, one seemed much nearer to the composer than before.

Thursday evening. Room was made at the fourth Concert for the first two out of the six cantatas which constitute Bach's "Christmas Oratorio." In this case the committee cannot be charged with producing fragments, inasmuch as each part of the work was intended to stand alone, and to be used independently of the remainder. The sections chosen on this occasion are, perhaps, more generally acceptable than any of the others. They illustrate the Nativity with a rare combination of learned head

and simple, believing heart, while, as every one knows, the choruses, "Christians, be joyful," and "Glory to God," with the airs, "Prepare thyself, Zion," and "Slumber, beloved," are among the recognised best efforts of the great old master. The solos were entrusted to Miss Medora Henson, Miss Hilda Wilson, Mr. Lloyd (who had only four recitatives), and Mr. Norman Salmond. How impressively the chorales were sung need not be said. Following the sacred music came a group of selections, headed by an Orchestral Suite in D minor from the pen of Mr. Edward German. This had been written for the occasion and was conducted by the composer, who, as in the case of previous works belonging to the same class, had no difficulty in scoring a success. The new Suite includes four movements—a Prelude in the form and spirit of a first *Allegro*, a Valse Gracieuse, an Elegy, and a Saltarelle. It might thus pass for a Symphony with very little concession on the part of those who contend for the purity of form. All the movements show fertility of invention, great command of the orchestra, and an obvious desire to work through legitimate means rather than by anything approaching the sensational. The Valse had a most cordial reception, but that should not be taken as signifying superiority. Graceful melody was there, no doubt, but the audience loved the rhythm and nodded their heads to it delightedly. From an artistic point of view, honours were taken by the Prelude—one of the best movements of recent times. "Come, if you dare," was all of Purcell in the week's programme, and therefore a poor representation of the composer whose name is just now in all men's mouths. It was sung with spirit by Mr. Hirwen Jones, and followed by Chopin's Concerto in E minor (Mr. Sauer), with the "William Tell" Overture as a brilliant conclusion to the Concert.

Friday morning, Dvorák's "Stabat Mater" began the third day's proceedings, the solos in the hands of Madame Albani, Miss Berry, Mr. Lloyd, and Mr. Watkin Mills. Judging by the eagerness of the audience, much was expected from the performance of this beautiful work, and, as far as I am aware, no disappointment followed. Some selections in the second part of the programme—Weber's Concertstück (Mr. Sauer), two short piano-forte solos, and the ballet music in Gounod's "Faust"—may be passed for the sake of a novelty—to wit, "The Forsaken Merman," a setting for soli, chorus, and orchestra of Matthew Arnold's poem, by Mr. A. Somervell. This composer appears to be an unusually sensible man. He is young, but not rash; he desires to take a position and is content to sap up to it instead of venturing all upon a rush. That is the way to succeed, and Mr. Somervell, I fancy, has only to persevere therein. The little poem chosen by him in the present case is an odd mixture of the natural and the supernatural, each of these elements acting upon the other in the direction of exaggerated incongruity; but the feeling throughout is very human, and there are situations of decided pathos. In a gentle, unassuming way, Mr. Somervell has risen to his argument, and given to our numberless choral societies a work which they will find very pleasing and useful. Many happy touches are met with as the piece goes on—touches due to a feeling for expressive melody, and to a fancy which, if not daring, has grace and truth in effect. That "The Forsaken Merman" is a small work upon which to employ the great resources of a Festival cannot be denied, but I see as much merit in it as in many others of far larger pretensions. Mr. Somervell conducted the performance successfully, and had reason to be satisfied with it. His soloist, representing the Merman, was Mr. Bispham.

Friday evening. The sixth Concert was devoted in part to Schumann's "Paradise and the Peri," which itself was only given in part, the third section being omitted. Mutilation of works at these Festivals is not a procedure to be encouraged, and should be tolerated only when very strong reasons are obvious. Schumann's setting of the *Peri*'s story was presented with splendid completeness; the soloists being Madame Albani, Miss Henson, Miss Mackenzie, Mr. Hirwen Jones, and Mr. Bispham, and the magnificent chorus working in its very best form. The points of genuine interest in the selection following were three: first, a new orchestral work, "Visions," by M. Massenet; second,

Wesley's fine Psalm, "In exitu Israel"; third, the Overture to "Die Zauberflöte." Concerning "Visions," enough has been said elsewhere. There is no advantage in flogging a dead horse, but let it be said that foreign composers really should not send our Festivals the sweepings of their studios. The Psalm and Overture were nobly rendered.

Saturday morning. Some risky passages apart, the great Second Mass of Beethoven was impressively performed, the chorus, in particular, coming out of the difficulties in triumph. It was a tremendous effort at mastery of a work which, perhaps, will never entirely yield to human skill and energy. But if the conquest was not complete it proved highly honourable to all concerned, and should be considered, notwithstanding blemishes, as the proudest feather in the cap of the Festival. The soli were entrusted to Miss Henson, Miss Hilda Wilson, Mr. Ben Davies, and Mr. Black, who successfully discharged an arduous task. Schumann's Symphony in B flat and Mendelssohn's "As the hart pants" completed the programme.

Saturday evening. The Festival closed with the "Creation" (Part 1) and the "Golden Legend," about which nothing need be said, while their efficient performance can be taken for granted. Enough that these works were a fitting end of four days' heavy labour and unquestionable success. The grand orchestra, the grander chorus, the leading vocalists, and the resourceful conductor, Sir Arthur Sullivan, all deserved well of musical England, and may, in the language of the schools, "go up one."

COVENT GARDEN OPERA.

So many speculators in what is known as grand opera have tried a "cheap" season in the autumn with unsatisfactory results, that Mr. E. C. Hedmond must be regarded as a bold man in tempting fortune once more; but we trust he will meet with such reward as he deserves, and this, so far as can be gauged at present, should be considerable. The fact that he pins a goodly measure of his faith to "Wagner in English" is in his favour, for the Bayreuth master is at present on a pinnacle of popularity. It must be borne in mind, however, that the section of the public that love the highest forms of art requires everything to be done on the best scale, regardless of price, and it cannot be said that the opening performance of "Tannhäuser," on the 12th ult., was otherwise than mediocre. Mr. Hedmond was pardonably nervous, and to this fact we may attribute his distressingly false intonation, though he acted with conspicuous force and intelligence. Miss Alice Esty was girlish, original, and vocally effective as *Elisabeth*, and Mr. David Bispham was really very fine as *Wolfram*, singing the beautiful music with the utmost distinction. The orchestra, under Mr. Feld, was highly creditable, but the chorus and stage arrangements were not, and the mangling of Wagner's score was simply exasperating.

On the following Monday "Lohengrin" was given with somewhat better results, Mr. Hedmond being in better voice, Miss Esty a charming *Elsa*, and Miss Olitzka, as usual, a powerful *Ortrud*. But the chorus, as before, was stolid and feeble.

Further improvement was shown on the 15th, in "Faust," and with words of hearty praise to Mr. Philip Brozel as *Faust*, Madame Fanny Moody as *Margaret*, Mr. Charles Manners as *Mephistopheles*, and Miss Olitzka as *Siebel*, we may pass to brief notice of the most important night of the season—the first performance of Wagner's "The Valkyrie" in English. The most devoted worshippers of the Bayreuth master may contend as long as they please that his great tetralogy "The Nibelung's Ring" should not be presented in sections, but inasmuch as the public is showing an increasing demand for them, managers have little choice in the matter. Let us hasten to add that a surprising degree of merit was exhibited on the occasion now under consideration, notwithstanding that the cast did not include a single name intimately associated with the advanced works of the Bayreuth master. Miss Susan Strong, from America, sang so well as *Sieglinde* that she has been engaged for Bayreuth next year, and Miss Lilian Tree, though a somewhat diminutive *Brunnhilde*, was also excellent, vocally speaking. *Wotan*, in the hands of Mr. David Bispham, was not the

"prince of bores," as the character has sometimes been termed, but quite an impressive personage, and Mr. Hedmond sang well and acted finely as *Siegfried*. The orchestra, under Mr. Henschel, simply covered itself with glory. It is impossible to imagine Wagner's glorious orchestration more picturesquely interpreted.

Concerning "Carmen," on the following evening, it is only necessary to mention the very realistic presentation of the *Gipsy* by Miss Agnes Janson; and of the repetition of "Lohengrin," on the 18th, it will suffice to record the appearance of Mr. Edwin Wareham, a promising young singer, in the titular part, and the effective vocalisation of Madame Marie Duma as *Elsa*.

On the 19th the jubilee of the production of "Tannhäuser" (October 19, 1845, at Dresden) was celebrated, with Miss Macintyre as a most charming *Elizabeth*. Here for the present our record must end.

CRYSTAL PALACE CONCERTS.

THE first of the fortieth annual series of the Saturday Concerts was held on the 12th ult., the programme being remarkable for its variety and interest. In one respect it was of historic interest, at least to Mr. Manns, who had himself played the violin *obligato* to the Aria from Mozart's "Idomeneo," sung on this occasion by Mdlle. Otta Brony, thirty-nine years and ten months previously! Many things have happened in the musical world since 1856, the year of Schumann's death, but Mr. Manns happily goes on with a perennial continuity reminding us of Tennyson's "Brook." On the score of their novelty, priority of attention is claimed by two unpretentious pieces for orchestra, from the pen of Mr. J. F. Barnett, now performed for the first time with considerable success. The "Liebeslied," with a flowing melody assigned to the violoncellos, is one of those genial but obvious compositions in which the unexpected never happens. Of very much greater attractiveness and merit is the dance movement entitled "Im alten styl"—why not "In the olden style"?—in which a piquant theme is subjected to treatment that is both graceful and ingenious. The harmonies in the *Coda* are hardly old-fashioned, but the general effect is excellent. Mr. Barnett was summoned to the platform and cordially applauded. Lalo's "Symphonie Espagnole," a work comparatively unfamiliar to Sydenham hearers, served to introduce that accomplished artist M. Achille Rivarde, whose beautiful tone, elegant phrasing, and finished technique combined to produce a very favourable impression on the audience. Lalo's work is so full of graceful sentiment and picturesque colour that we wonder it is not more often played. Few artists, however, are equipped with the qualities necessary for its adequate interpretation. But of M. Rivarde's claims to be included in the number there can be no question. His playing is marked by a fastidious purity of style and an absence of sentimentality rare in a French artist. His minor solo—Ernst's very tinselly *de-rangement* of Hungarian airs—supplied him with the opportunity for displaying his fine technique, his harmonics being wonderfully clean and true, but was otherwise of no artistic value. Mr. Manns secured a brilliant rendering of Berlioz's "Benvenuto Cellini" Overture, and, apart from a rather blurred rendering of the opening phrase, of Beethoven's C minor Symphony. Mdlle. Otta Brony, besides contributing the Mozart Aria mentioned above, was heard in a pretty but rather trivial *Lied* by Hans Hartman, and Brahms's exquisite "Vergleichliches Ständchen," a singularly futile English version of which, with a misleading title, was printed in the book of words. Mdlle. Brony sings conscientiously and with intelligence, but there is nothing about her voice or style which calls for more than moderate commendation. It may be noted here that one or two alterations have taken place in the band, the most striking being the retirement of Mr. Clinton, the well-known first clarinet player, who has been succeeded by Mr. Draper, an excellent young artist from the Royal College of Music.

The second Concert falling within a day of the fortieth anniversary of the inauguration of the series on October 20, 1855, a special programme was drawn up in honour of the occasion, and to emphasise Mr. Manns's continuous

encouragement of native talent, the works chosen were, without exception, of home growth and, what is more, had in every instance been originally produced at these Concerts. The phrase "English school" used in the special notice prefixed to the programme book was, however, something of a misnomer, since, as has been pointed out, the only regular Englishman in the list was Hubert Parry, and he comes originally of a Welsh stock. Wales was also represented by a brand new Symphony from the pen of Mr. Walford Davies, and an uncommonly interesting work it proved to be, in spite of some tough and uncompromising passages. The *Allegretto*, however, is the most genial and poetical thing this clever young composer has yet written, and shows a delicate originality of rhythmical treatment of a very rare order. For the rest, Mr. Walford Davies is strenuous, with a sort of ascetic intellectuality which leads him to exercise perhaps too rigid a restraint on the emotional element. The Symphony was finely played, and created a most favourable impression. Mr. Frederick Dawson revived Dr. Parry's F sharp Pianoforte Concerto, first introduced by Mr. Dannreuther in 1880, a curious rather than attractive work, though marked by individuality and power in the solo part, which was finely played by the young Lancashire pianist. Four numbers from Sullivan's charming "Tempest" music, written in the composer's twentieth year, including *Ariel's* song, sung in a refined but colourless manner by Mrs. Trust; Sir Alexander Mackenzie's spirited Scottish Rhapsody in G; a pretty movement from Mr. Cowen's Suite "In the Olden time," and the ballad "There's a bower of roses," from Stanford's "Veiled Prophet," completed the programme. Excellent performances were given in every case with the exception of the Concerto, in which the accompaniments were played very roughly and perfunctorily. Mr. Manns, who conducted with his familiar zeal and ability, was very heartily received by a small audience.

RICHTER CONCERTS.

FAITHFUL as ever, the lovers of orchestral music in general, and of Beethoven and Wagner in particular, thronged St. James's Hall at the first of three autumnal Concerts, under the famous Viennese conductor, on Monday, the 21st ult. For the sake of accuracy it should be said at once that the two masters named did not fill up the entire programme, the most important feature being that remarkable work Tchaikowsky's "Symphonie Pathétique," which it has been well said has brought the Russian composer more fame after his death than he enjoyed during his life. The noble work was so magnificently played that the dictionary would have to be ransacked for superlatives in order to do justice to the interpretation. The Richter orchestra has never been heard to greater advantage. Beethoven was represented by his glorious Overture "Leonora" (No. 3), and Wagner by the Overture to "Die Meistersinger" and the exquisite Good Friday music from "Parsifal." These were all grandly rendered, as was Brahms's genial "Academic Festival" Overture. Indeed, the whole Concert was one of the most artistically successful and thoroughly enjoyable that has ever been given in St. James's Hall.

PROMENADE CONCERTS.

THE Promenade Concerts at the Queen's Hall were concluded on the 5th ult., when an enormous audience crowded every part of the spacious building from which the music could be heard. The steady increase in the attendances until, during the last fortnight of the series, to promenade in the hall itself became an impossibility, convincingly showed that the scheme had gained wide favour, and that these Concerts will in future be pleasurably anticipated by a large section of the public. Although the Leeds Festival called away many members of Mr. Henry Wood's orchestra, the excellence of the performances was well maintained, thanks in no small measure to the admirable playing of Mr. Arthur Payne, who replaced during this period Mr. Frye Parker as principal violinist. The most notable performance, in that it was the first of its kind and one that, mayhap, will mark the advent of an important departure in concerts, took place on the 2nd ult., when the

evening
works
produ
the lif
you l
Come
Canac
forma
"Gun
Strau
"Boy
compo
by X
ductio
Tscha
traged
-Philh
Hayne
"Euge
Londo
power
no less
tive m
broug
among
works
which
"Rosa
to its
vigorou
navian
disappo
most i
Prelud
earnest
feature
audienc
repeate
congrat
judicio
greatly
and in
lobbies
those t
give ide
lover ca
departin

THE
and soc
however
was tha
young l
given at
was ren
setting
played.
the mar
and com
died aw
the mas
that thi
coriège
beautiful
She act
negligen
played,
expressi
Schorr
style, n
Chroma
minor (2
other co
The m
exclusiv
Hall, on
artists.
executio
being th

evening was chiefly devoted to the production of unknown works, under the title of a "Novelty Night." The original productions comprised the Prelude to "Rosalind," an opera the libretto of which is based upon Shakespeare's play "As you like it," by Harold Vicars; and a Minuet from a Comedy Opera "Anne Hathaway," by Clarence Lucas, a Canadian composer, born in 1866. "First time of performance in England" was claimed for the Prelude to "Guntram," an opera completed last year by Richard Strauss; an "Andante Funèbre," by Johann S. Svendsen; "Boyard's March," by Halvorsen, a young Swedish composer; Prelude to "Mataswintha," a new opera by Xaver Scharwenka, now in rehearsal for production at Weimar; a "Marche Solennelle," by Tchaikowsky; and Massenet's Overture to Racine's tragedy "Phèdre," which, however, was played by the Philharmonic Society on March 4, 1880. Battison Haynes's orchestral version of Mackenzie's music to "Eugene Aram" was also given for the first time in London, the poem being recited with remarkable dramatic power by Mr. Charles Fry, who subsequently gave, with no less success, "The Bells" by Poë, with the fine illustrative music by Stanley Hawley. Concerning the new things brought forth, it must be admitted that very little search amongst young English writers would have discovered works of greater musical interest than some of the pieces which found a place in the programme. The Prelude to "Rosalind" made a favourable impression, chiefly owing to its clever scoring, and the "Boyard's March" is a vigorous and picturesque movement, instinct with Scandinavian characteristics; but Tchaikowsky's March was disappointing, much of it verging on the vulgar. The most important production was that of Scharwenka's Prelude to "Mataswintha," which bears the impress of earnest purpose and a master-hand. The most satisfactory feature of the evening, however, was the large and attentive audience, which will fully justify the experiment being repeated. As a whole, therefore, there is good cause for congratulation in the success of these Concerts, for, judiciously managed, it is evident that they can be made greatly instrumental in fostering a love for orchestral music and in cultivating a taste for the best in art. The spacious lobbies and many rooms afford abundant accommodation for those to whom the chief effect of music is apparently to give ideas that claim immediate utterance, and the music-lover can listen and enjoy, undisturbed by the sound of corks departing too hastily into space.

PIANOFORTE RECITALS.

THE season for these entertainments has commenced and soon they will be coming thick and fast. At present, however, we have only to notice two Recitals. The first was that of Madame Esperanza Kisch-Schorr, an English young lady notwithstanding her foreign name. This was given at the Steinway Hall on Tuesday, the 22nd ult., and was rendered interesting by the publication of a manifesto setting forth how Chopin's "Funeral" March should be played. When Rubinstein gave Recitals here he ignored the marks of expression given in most, if not all, editions, and commenced *pianissimo*, rose to a *fortissimo*, and then died away into silence. Madame Kisch-Schorr, fortified by the master's opinion personally given to her, maintains that this reading is correct, the idea being that a funeral cortege approaches, stops at the cemetery, and, after the beautiful words of the Burial Service, slowly passes away. She acts with authority in one respect, for Chopin was negligent in putting on paper how his music should be played, and the reading just explained is certainly very expressive. Though pardonably nervous, Madame Kisch-Schorr displayed a pure and delicate touch and a refined style, not only in the B flat minor Sonata, but in Bach's Chromatic Fantasia and Fugue, Beethoven's Sonata in D minor (No. 2), and pieces by Moszkowski, Rubinstein, and other composers.

The Misses Sutro, who gave the first of three Recitals exclusively of music for two pianofortes, at St. James's Hall, on the 23rd ult., are two very praiseworthy young artists. They play together simply to perfection, the execution of the one, in touch, fluency, and expression, being the exact counterpart of the other. Their programme

included Schumann's masterly Variations in B flat, an elaborate Fantasia by Max Bruch, Moscheles's "Hommage à Handel," and pieces by Raff, Reinecke, Brahms, Liszt, and Saint-Saëns. The entire performance was, in the highest sense, enjoyable.

THE PURCELL MEMORIAL PERFORMANCES.

It is proposed, with the approbation and under the patronage of the Queen, the Empress Frederick of Germany, the Prince and Princess of Wales, the Duke of Saxe-Coburg-Gotha, and the Princess Christian, to celebrate in Westminster Abbey, on the 21st inst., the 200th anniversary of the death of Henry Purcell, the chief glory of the English School of Music, and to raise an appropriate memorial in his honour. A complete list of the works to be performed and details of the ceremony on this occasion will be found in another column. For the memorial, it is proposed to provide suitable cases for the organ in Westminster Abbey, where Purcell was organist for fifteen years, and within the walls of which he lies buried. This proposal has received the full assent of the Dean and Chapter of Westminster, and also of the Purcell Society. Mr. Pearson, R.A., has prepared a beautiful design, the cost of which is estimated at not less than £2,000 for the two divisions of the organ. Towards this amount Her Majesty the Queen, with her usual generosity, has subscribed, the Dean and Chapter have promised £500, and many other contributors, including the Worshipful Company of Musicians, have assisted. Donations may be sent to Mr. Thynne, Little Cloisters, Westminster Abbey, Treasurer of the Memorial Fund, or to the Precentor or the Organist of the Abbey. So far as the space will allow, contributors to the Memorial Fund will be entitled to a seat in the Nave of the Abbey at the Commemoration Festival, on Thursday, the 21st inst., at 3 p.m., for every guinea that is subscribed; and in the Choir for every half-guinea. Contributors of 5s. will be seated in the South Transept, and a limited number (gentlemen only) in the North and South Transept. For the North Transept no tickets will be required. All applications for tickets must be made to Mr. Basil Tree, St. James's Hall, and not to any of the clergy or officials of the Abbey.

The Directors of the Philharmonic Society will give a special commemorative Concert at the Queen's Hall, on the 22nd inst., at which a prominent feature will be Purcell's "Ode to St. Cecilia"; a performance of the first English opera, "Dido and Æneas," will be given at the Lyceum by the students of the Royal College of Music on the 20th inst., at 2.30 p.m.; and the Concert of the Royal Choral Society, on the 21st, will include Dr. Parry's Ode "Invocation to Music," in honour of Purcell.

ROYAL ACADEMY LECTURES.

THE weekly Lectures were resumed in the Concert-room of the Institution on the 2nd ult., by Mr. W. H. Cummings, who, on this occasion, took for his subject the life and works of Maurice Greene, Mus. Doc., who, he said, was born in 1695. A considerable portion of the discourse consisted of the description and analysis of Greene's sacred and secular compositions, of which the lecturer possesses a large collection, including a number of the composer's autograph MSS., some of which were exhibited.

On the two following Wednesdays Mr. Cummings spoke upon the fascinating topic of National Songs, confining his remarks, however, to the history of some of the best known examples. The lecturer questioned the cleverness of the oft-quoted saying of Fletcher of Saltoun, "If a man were permitted to make all the ballads, he need not care who should make its laws," because the true ballad was the product of many minds and circumstances. The Germans had a saying, "National songs composed themselves," and they might be compared to wild flowers, the origin and dissemination of which it was often difficult to trace. Folk-songs might be divided into several classes, but the most important were those referring to historical events. Of such were the "Song of Roland," sung by Taillefer as the Norman host was on its way to the battle of Hastings, the melody of which dated from the eighth century; and the "Battayle of Agynkourte,"

in celebration of the victory of Henry V. The tune of "Lillibulero," a ballad which Dr. Percy declared "contributed not a little towards the great Revolution of 1688," was, in the opinion of the lecturer, undoubtedly composed by Henry Purcell, a copy of the tune, signed by our national composer and dated 1689, being in the British Museum. The origin of the melody of "The British Grenadiers" was unknown; apparently it had grown out of several old tunes. It might be dated 1678, when the Grenadier company was added to the British Army. The earliest printed edition appeared in 1700. The words of "Auld Lang Syne" were certainly not written by Burns, as some had maintained. This was proved by a letter written by the poet. The melody to which the verses were now sung was composed by William Shield, and occurred in the overture to his opera "Rosina," published in 1783. It was true that some of the airs in this work were by other authors. Where this was the case Shield had acknowledged the source. "The Last Rose of Summer" was an Irish tune associated, until Moore adapted it to his poem, with verses of a somewhat humorous character, entitled "The Groves of Blarney." It was commonly said that all old songs were written in the minor scale, but this was not true. Only about twenty-five per cent. of English, Scotch, and Irish tunes were really so; but the percentage was very much more in Scandinavian folk-tunes. Also referring to the origin of National Anthems the lecturer thought that English people scarcely appreciated the merits of John Bull's tune. Beethoven had said: "I must show the English a little what a blessing they have in 'God save the King.'" Its influence on the Continent was remarkable. It became the National air of Denmark and also that of Russia until 1830, when the hymn by Alexis Swoff was adopted, and Haydn was so impressed by it during his visits to England in 1791 and 1794 that, on his return to Vienna, he became anxious to write a national hymn for Austria, and, securing a commission from the Court, produced, in 1797, the tune of "God preserve the Emperor." The tune of the American "Star spangled Banner" was originally written by J. Stafford Smith, and entitled "To Anacreon in heaven," composed for the Anacreontic Society, which held its meetings at the Crown and Anchor Tavern in the Strand towards the close of the last century.

GRESHAM LECTURES.

PROFESSOR BRIDGE began, on the 15th ult., his autumn series of Gresham Lectures, at the City of London School. The first two discourses were continuations of the history of the string quartet, a subject which has worthily occupied much of the Professor's attention. Having reached the time of Beethoven, this composer's first and last quartets were analysed and subsequently played. Before referring in detail to these works, however, the lecturer made some interesting remarks, showing how greatly the development of instrumental forms was indebted to the sustained tone and extensive compass of the family of stringed instruments. The improvements effected in instruments and the increasing capabilities of executants exercised a far greater influence on composers than was commonly imagined. They acted and reacted on each other, and in a manner that made it almost impossible to adjust the respective share each took in the progress of the art. Until 1805 Beethoven was unable to write for the keyboard any note above F in alt. Higher notes were obtainable from the strings, and violinists might remember with a sense of satisfaction that they were the successors of the men who helped to unharness Pegasus from the plough, and gave the genius of Beethoven a larger heaven in which to wing its flight. When the new sonata form was evolved the conclusion jumped to was that form was everything; and hence, in the middle of the last century, the mechanism came to be regarded as of primary importance, regardless of the thought. Beethoven began where Haydn finished. It had been said that if there had been no French Revolution there would have been no Beethoven. But this was misleading. The French Revolution did not make Beethoven possible, but both were manifestations of the struggle for liberty and naturalness against conventionality. The quartets were excellently

rendered by Mr. Wall, Miss L. Wright, Mr. A. Hobday, and Mr. T. Werge.

Peculiar interest was attached to the third Lecture, the subject being "Purcell's Operas," and the illustrations consisting of the Masque music from this composer's "Dioclesian." The fine hall was completely filled by an audience that even took possession of the West gallery, and in testimony of the wide interest evinced in the forthcoming bi-centenary celebration in Westminster Abbey, the lecturer read a letter from a collier who enclosed five shillings towards the fund. After brief references to Purcell's "Dido and Æneas"—the first real English opera—"King Arthur," and "Boadicea," the lecturer said that the libretto of "Dioclesian" had been taken from Beaumont and Fletcher's play of "The Prophetess," and had been arranged by Betterton, who had added a Masque which was introduced at the end of the original play, presumably to meet the popular taste of the day. The opera was dedicated to "His Grace, Charles, Duke of Somerset," and was the only opera published (1691) in Purcell's lifetime. A fact of much interest was that the printed copies were corrected by Purcell. The copy the lecturer possessed contained between twenty and thirty corrections in the composer's own hand. At the end of some of the copies was the following interesting advertisement: "In order to the speedier Publication of this Work, I employed two several Printers: but one of them falling into some trouble, and the Volume swelling to a Bulk beyond my expectation, have been the occasions of this delay. It has been objected that some of the songs are already common; but I presume that the Subscribers, upon perusal of the Work, will easily be convinced that they are not the essential parts of it. I have according to my promise in the Proposal been very careful in the examination of every Sheet and hope the whole will appear as Correct as any yet Extant. My Desire to be able to offer it as cheap as possibly I could to the Subscribers prevailed with me so far above the Consideration of my own Interest that I find too late the Subscription money will scarcely amount to the expense of completing this Edition." In a remarkable dedication of the work "To his Grace Charles, Duke of Somerset," the author says: "Music and Poetry have ever been acknowledged Sisters, which walking hand in hand support each other: as Poetry is the harmony of Words, so Music is that of Notes; and as Poetry is a Rise above Prose and Oratory, so is Music the exaltation of Poetry. Both of them may excel apart, but surely they are most excellent when they are join'd, because nothing is then wanting to either of their Perfections: for thus they appear like Wit and Beauty in the same person. Poetry and Painting have arrived to their perfection in our own Country; Music is yet but in its nonage, a forward Child which gives hope of what it may be hereafter in England, when the Masters of it shall find more encouragement. 'Tis now learning Italian, which is its best Master, and studying a little of the French Air to give it somewhat more Gayety and Fashion. Thus being farther from the Sun, we are of later growth than our neighbour countries, and must be content to shake off our Barbarity by degrees. The present age seems already disposed to be refined, and to distinguish betwixt wild Fancy, and a just composition. . . . May ever our Poets begin to grow asham'd of their harsh and broken numbers, and promise to file our uncouth language into smoother words." In his instrumentation of "Dioclesian," Purcell employed a large orchestra for the time, adding to the strings, two flutes, three oboes (one of them called a tenor), two trumpets, and a bassoon. He gave them a great deal of independent work and did not merely make them double the voice parts. The score also contained many orchestral movements. There was an overture, various "act-tunes," and several dances. There was a beautiful "Chaconne" for two flutes, an exceedingly clever canon constructed upon a ground bass, a "Chair" dance, a "Butterfly" dance, a "Country" dance, and one entitled "Canaries." The work proved a great success; and a contemporary writer (Downes) said: "It justify'd the expectation of the Court and City and got the author great reputation." Dryden, who was a long time in appreciating Purcell, speaks of him after the production of "Dioclesian" as one "in whose Person we have at length found an Englishman equal with the best abroad—at least my

opinion.
Perform
the M
of the
chorist
all of
of the
of the
The ch
might
latter
The te
lian m
So int
repa
The sc
or Sir
At th
of earl
the gr
Dane,
particu
exampl
admira
North

We
music
cerebra
when a
this co
of hal
necessa
As pian
a vast
amateur
inspired
of suc
tree, b
the lar
orname
other d
Hallé
was the
years y
Karl
a music
a mere
we find
connect
goal to
in 1836
The co
life was
German
French
wid did
make h
much s
a perm
street r
Philipp
became
artist w
to Eng
received
acquain
an Eng
Garden
John E
importa
resolved
did so b
as a po
What i
taken ev
During
than H

opinion of him has been such, since his happy and judicious Performances in the late opera." Nearly the whole of the Masque music was performed under the direction of the lecturer, by Messrs. Fell, Bell, Daniel Price, the chorists of Westminster Abbey, chorus and orchestra, all of whom, it should be added, acquitted themselves of their several tasks in a most effective manner. Much of the music may be placed amongst Purcell's best. The choruses, "Behold, O mightiest of Gods," and "Here mighty Love," are both fine numbers, the themes of the latter in particular being broad and lofty in character. The tenor solo, "Let monarchs' fight," and the Bacchanalian music are also remarkable for strength and virility. So interesting and bright is the music that it would well repay publishing in cantata form for choral societies. The scenic arrangements, however, had better be omitted, or Sir Augustus Harris called upon.

At the concluding Lecture return was made to the subject of early organ music, the chief part of the discourse showing the great influence exercised upon Bach by Buxtehude, a Dane, born in 1637 at Helsingör. Many interesting particulars were given of the early life of Bach, and examples of the organ music of both composers were admirably played by Mr. W. J. Winter on the organ in the North gallery of the hall.

SIR CHARLES HALLÉ.

We have sorrowfully to speak of this distinguished musician as "the late." He died at Manchester, of cerebral apoplexy, on the morning of Friday, the 25th ult., when also ended labours of large usefulness, carried on in this country with amazing energy for only three years short of half-a-century. The passing of Sir Charles Hallé necessarily leaves a huge gap in the musical life of England. As pianist, conductor, *entrepreneur*, and teacher, he filled a vast space; well-nigh ubiquitous, he was known to amateurs the country over, while his all-round ability inspired everywhere the utmost confidence. The death of such a man suggests, not the uprooting of one tree, but the simultaneous downfall of a group, robbing the landscape of a conspicuous feature and a valued ornament. Suddenness aggravates the stroke. Only the other day we heard of the return of Sir Charles and Lady Hallé from a professional tour in South Africa, and it was then the talk among his friends that he looked ten years younger.

Karl Hallé, born on April 11, 1819, at Hagen, came of a musical family. He began to play upon the pianoforte as a mere child, but studied at home till he was sixteen, when we find him placed under Rink, in Darmstadt. This connection lasted but a little while. Paris was then the goal to which every young musical athlete aspired, and, in 1836, Hallé took up his residence in the French capital. The consequent advantage at an impressionable period of life was immense, and certainly not lessened by the young German's adaptability. He became, if anything, more French than those around him, while his *esprit* and ready wit did as much, perhaps, as his musical distinction to make him popular. He frequently played in public with much success, and appeared, indeed, to have made himself a permanent home. But in February, 1848, a Paris street riot toppled the shaky and ill-fitting crown of Louis Philippe into the gutter. The entire social structure became disorganised, and Hallé, with the timidity of an artist who shrinks from "winter and rough weather," fled to England. He reached London, April 6, 1848, and received a warm welcome from all who had made his acquaintance in Paris. In May he made his first bow to an English audience, at an Orchestral Concert in Covent Garden Theatre, shortly after which he was engaged by John Ella for the Musical Union. An event far more important than these rapidly followed. Musical Manchester resolved to secure the new-comer for its own, and promptly did so by offering what a contemporary writer described as a position and prospects "in all respects first-rate." What important results have flowed from the steps then taken everybody knows.

During subsequent years nothing was more remarkable than Hallé's restless energy, which seemed to increase as

larger opportunities for its exercise presented themselves. The work and distinction of a successful pianist by no means contented him. He aspired to reign as King of an orchestra, and, in 1857, began the Subscription Concerts which soon made Manchester famous as a musical centre. There was much daring in the engagement of a permanent orchestra, but Hallé carried the thing through, and caused his band to be known and welcomed in almost every large town of the Kingdom. Then he found time to associate himself with the Monday Popular Concerts, while his Pianoforte Recitals were, also, for many years regular features of the London summer season. All through this he taught numerous pupils, and was quite ready, as at Bristol, to undertake the direction of musical festivals. Advancing age seemed to make little impression upon him. He could not conquer the "last enemy," but for a long while he appeared to defy Time. Now his multitudinous labours are ended here. That they will be resumed elsewhere is almost an instinctive conviction. We cannot imagine Charles Hallé resting.

Hallé's social qualities remained with him to the end. There was no better *raconteur* than he, and men who made his acquaintance were surprised to find the sharp man of business delighting to call forth roars of laughter through the fine art of the story-teller. It is useless to anticipate the changes which the removal of so conspicuous a man will occasion. Enough for the present moment that we are conscious of heavy loss.

REVIEWS.

Purcell Commemoration Publications:—Ode on St. Cecilia's Day; Three Scenes from "King Arthur"; Ten Pianoforte Pieces. [Novello, Ewer and Co.]

WITHIN the next two or three weeks we shall be celebrating—or, to speak more properly, commemorating—the bi-centenary of the death of one of the greatest musicians England ever produced. The performances in Westminster Abbey, the Queen's Hall, and elsewhere will call for notice in due course; but in the meantime attention may be drawn to some new issues of music by a master whom all art-loving England is already delighting to honour. Many Odes for St. Cecilia's Day have been penned at various periods—those of Handel to words by Dryden and Dr. Hubert Parry to lines by Pope being specially conspicuous. Purcell's Ode, written by Dr. Nicholas Brady, and composed in 1692, is very little known, and its approaching performance will amount to something like a revelation. It is in fifteen brief numbers for the usual quartet of soloists, chorus, and the orchestra of the time, and is full of the life and spirit which characterise Purcell's efforts generally. The present vocal score is edited, with pianoforte accompaniments arranged from the original, by Mr. J. A. Fuller Maitland.

The portions of the better known work, "King Arthur," are "The Camp Scene," "The Song of Victory," and "The Frost Scene." The work was penned in 1691, the text being by Dryden, "Glorious John," as one of Sir Walter Scott's characters is made to call him. The tenor solo and chorus, "Come, if you dare," is a familiar excerpt in the concert-room, but the rest of the score will probably be new to the majority of those who will shortly hear it. Mr. W. H. Cummings says in his preface to his newly edited edition that the first performance of "King Arthur" took place at the Queen's Theatre. The piece was most successful, but unfortunately the music was not published; the composer died in 1695, and three years afterwards a few separate movements were printed by his widow in the "Orpheus Britannicus."

The ten so-called pianoforte pieces were chiefly written for the harpsichord or spinet; they also include sonatas intended for viols with clavier accompaniment. But Mr. Cummings says that "there is abundant evidence that on occasions when the viols were not available the sonatas were performed as solos on a harpsichord." He adds with the fullest justification that in adopting the method of finger numbering, with the thumb as 1, "he is following the practice of Purcell's time, and that this is in truth the old English fingering."

Twelve Salon Duets. For Violin and Pianoforte. By L. Spohr. Two Books.
Six Slow Movements. From the Violin Concertos of L. Spohr.

[Novello, Ewer and Co.]

THE term *salon* is frequently applied to music in a depreciatory sense. Yet, strictly speaking, *salon* music means merely music suitable to a drawing-room; the latter, with regard to those who frequent it, may be of a high class, and so may the former. Louis Spohr often played the violin at public concerts, though still more frequently at private ones; and he wrote much elegant, showy music for such occasions. In the two books now under notice, we have the set of six pieces forming Op. 127, and another similar set marked Op. 135. The pieces are real duets, not violin solos with pianoforte accompaniment. They were most probably written for himself and his first wife, Dorette Scheidler, a clever performer both on the harp and the pianoforte. Book 1 contains three pieces in slow, and three in quick time. The *Larghetto* in G opens with a smooth, flowing theme, and the middle section, both in key and character, offers effective contrast. The *Adagio* in A has a theme of great calm and dignity; the light, soft chords on the pianoforte support the melody, which is to be played, as indicated, *sopra la 4^{ta}*. Of the quick pieces, the *Rondo Vivace* is sure to attract players of both instruments. In the second set (Op. 135) are to be found the engaging *Barcarolle* in G and the light-tripping *Scherzo* in D, both so thoroughly characteristic of the master; also the *Air Varié* in F, of which the variations are clever and showy.

Spohr's Concertos are favourites with all violinists, and the six Slow Movements from them will, therefore, in this convenient form—i.e., with pianoforte accompaniment—prove most acceptable. They have been taken from Nos. 3, 4, 6, 9, 11, and 15. Of music so well known there is no occasion to speak.

Christmas Scenes. Cantata for Female Voices. By F. H. Cowen.

Twelve New Christmas Carols. By Robin H. Legge.

Twelve Christmas Carols. Compiled by Mrs. Carey Brock and M. A. Sidebotham.

[Novello, Ewer and Co.]

MUSIC for the genial season of Noël will shortly be in request, and the practice of carol singing has happily again become general in this country. Mr. Cowen's cantata, however, is of course intended for the School and Concert-room. The libretto, by Mr. Clifton Bingham, is of the simplest possible character, dealing in what may be termed impersonal fashion with the appearances of Father Christmas, Carollers, and Santa Claus, together with scenes in which Christmas bells, church music, and social festivities are introduced. The music is appropriately bright and cheerful in character, but certainly not trivial. Mr. Cowen could not be otherwise than artistic even in unpretentious efforts, and in this instance he has put together some very tuneful and piquant strains written for soprano solo, trio for mezzo-sopranos or contraltos, and two-part chorus. It is a charming and not by any means difficult little work, and should be greatly in request from season to season. The carols by Mr. Robin H. Legge have quaintly written words by Mr. A. E. Alston, and the music, for voices in unison, with accompaniment, is equally simple and pleasantly old-world in style. The other collection named above is scarcely more pretentious, though the tunes are for voices in four-part harmony. Among the composers are Dr. G. C. Martin, the late Henry Smart, the Rev. Charles Erskine, and Mr. Berthold Tours. Both carol books are issued in small and convenient form, equally suitable for church or chapel, open-air singing, or the family circle.

THE German Mendelssohn Scholarship, amounting to 1,500 marks a year, for executive skill, has just been awarded to Miss Elsie Hall—of English parentage and a native of Australia—after a severe competition, in which a large number of German candidates took part. The adjudicators were Professor Joachim, Herr Woldemar Bargiel, and Dr. Riemann. No award has been made this year for composition.

FOREIGN NOTES.

ALTAMURA (ITALY).—The birth-centenary of Francesco Saverio Mercadante, the composer of "*La Vestale*," "*Il Bravo*," and of many other operas once greatly in vogue, was celebrated on September 17, at this, his native town, by a special performance of "*La Vestale*," at the Municipal Theatre, which has been re-named Teatro Mercadante and was adorned with a commemorative tablet on the occasion.

BERGEN.—A statue of Ole Bull, the famous violin virtuoso and founder of the leading Norwegian theatre, is shortly to be erected in this, his native town; the necessary funds, some fifty thousand kroner, having already been subscribed, partly in the United States, which became a second fatherland to him. When he fell dangerously ill he was carried to Norway, and expired in Bergen, in 1880.

BERLIN.—Signor Sonzogno's season of Italian opera at the Theatre unter den Linden, and afterwards at the Neues Theater here, has not proved very successful. One of the principal novelties produced—viz., Mascagni's "*Silvano*"—attracted some popular attention, but is considered by critics but a weak reproduction of "*Cavalleria Rusticana*," both as regards the score and the libretto. —A young Russian violinist, M. Alexander Petchnikoff, caused quite a sensation at a Concert given by him at the Bechstein Hall last month, he being equally admired as an interpreter of classical and modern music. The enthusiasm displayed by the audience is shared by the press, who predict a most brilliant future for the young virtuoso. M. Petchnikoff, who is the son of a humble soldier, and only twenty years of age, plays on a magnificent Stradivarius, the gift of the Emperor of Russia. —Herr Arthur Nikisch conducted the first Philharmonic Concert of the season last month with much success, Beethoven's "*Leonora*" Overture (No. 3), Tschaiakowsky's Fifth Symphony, and the Overture to "*Tannhäuser*" being the principal pieces, while Josef Hofmann was the much-applauded pianist. —After being closed for four months the Royal Opera House was re-opened on the 23rd ult., when an excellent performance of Beethoven's "*Fidelio*" was given in the presence of the Emperor and Empress. During the interim many improvements have been effected, not the least of which is the enlargement of the orchestra, which is now capable of holding 100 executants. It has also been lowered and provided with a double floor with a view to increased resonance. The new organ by Sauer will doubtless often add to the enjoyment of the audiences and the increased facilities of ingress and egress will also add to their comfort. Both the theatre and the large concert-hall have profited by the brushes of the cleaner and painter.

BRUSSELS.—Dr. Hans Richter will conduct one of the "*Concerts Populaires*" during the present season, in the course of which the pianist, Signor Ferruccio Busoni, and Herr Willy Burmester will appear amongst other solo performers. Herr Edgar Tinel's new oratorio, "*Godeleva*," will also be produced, for the first time, at one of these Concerts. —M. Franz Servais has completed the score of a grand opera, entitled "*L'Appollonide*," portions of which have already been performed with considerable success in Belgian concert-rooms. The work is to be first brought out during the present season at the Cassel Hof-Theater, under Herr Mottl's direction.

CASSEL.—Auber's "*Cheval de Bronze*" has just been revived at the Court Theatre here with some success. The performance derives some added interest from the fact of Herr Humperdinck's version of the score having been used on this occasion, consisting chiefly in an amplified orchestration, which Herr Humperdinck supplied some years since for a performance at the Frankfurt Stadt-Theater, long before his present happy association with Fairyland.

CHRISTIANIA.—The first Concert of the season of the Philharmonic Society was given here last month, under the direction of Herr Grieg. The programme contained some interesting pieces—viz., a new "*Legende*" for orchestra, by the Conductor; variations on a popular theme, by Herr F. Duë, the ambassador of Sweden and Norway in Paris, an excellent musician; and another orchestral composition, entitled "*Zovahayda*," by Johann Svendsen. The latter, it may be incidentally mentioned, after thirteen years of unproductiveness, has just published a new orchestral

Rom. xiii. 11, 12; Phil. iv. 6, 7;
and part of a Hymn.

ANTHEM FOR ADVENT.

Composed by BRUCE STEANE.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street, (E.C.); also in New York.

VOICES. FULL SOPRANOS.

Flutes, 8 & 4 ft. & Oboe. The night is far spent, . . . the

ORGAN. L.H. Full Sw.

$\text{♩} = 95$.

day is at hand.

dim. mf cres.

Ped.

Now it is high time, it is high time to a - wake out of sleep.

accel.

With much spirit.

SOPRANO.

ALTO.

TENOR.

BASS.

Let us cast off the works, the works of darkness, and let us put

Let us cast off the works, the works of darkness, and let . . . us put

Let us cast off the works, the works of darkness, and let us put

Let us cast off the works, the works of darkness, and let us . . . put

With much spirit. $\text{♩} = 120$.

f

Gt.

Copyright, 1895, by Novello, Ewer and Co.

(1)

on . . the ar - mour of light, . . and let us put on . . the

on the ar - mour of light, . . and let us put on . . the

on . . the ar - mour of light, . . and let us put on . . the

on the ar - mour, the ar-mour of light, and let us put on . . the

ar - mour of light. The night

ar - mour of light.

ar - mour of light.

ar - mour of light.

ar - mour of light.

Tempo lmo.

dim. Sw. < >

is far spent, . . the day is at hand,

rit. ff Andante.

Andante. ♩ = 60.

rit. ff dim. mf

Ped.

TENOR SOLO.
mf dolce.

Let your re - quests . . be made known to God, let your re -

dolce.

- quests be made known to God. And the peace of God, . . which

p mf

p mf

pass-eth all under-stand - ing, shall keep your hearts and minds thro' Je - su

cres. Slowly. dim.

cres. dim.

QUARTET.
a tempo.

Let your re - quests . . be made known to God,
a tempo.

Let your re - quests . . be made known to God,
a tempo.

Christ. Let your re - quests . . be made known to God,
a tempo.

Let your re - quests be made known to God,
a tempo.

let your re-quests be made known to God. And the peace of

let.. your re-quests.. be made known to God. And the peace.. of

let.. your re-quests be made known to God. And the peace of

let your re-quests be made known to God. And the peace.. of

God, . . which pass-eth all under-stand - ing, shall keep your hearts and minds thro'

God, . . which pass-eth all under-stand - ing, shall keep . . your . . hearts and minds thro'

God, which pass-eth all under-stand - ing, shall keep . . your . . hearts and minds thro'

God, . . which pass-eth all under-stand - ing, shall keep your hearts and minds thro'

Je - su Christ.

Je - su Christ.

Je - su Christ.

Je - su Christ.

Je - su Christ.

Flutes & Oboe.

Full Sw.

cres. accel.

Ped.

CHORALE. ALL THE VOICES. *Solemnly.*

O come, Re - deem - er,

O come, Re - deem - er,

O come, Re - deem - er,

O come, Re - deem - er,

$\text{♩} = 60.$

Gt.

mf come and free Thine own from guilt and mi - se - ry; The gates of heaven a -

mf come and free Thine own from guilt and mi - se - ry; The gates of heaven a -

mf come and free Thine own from guilt and mi - se - ry; The gates of heaven a -

mf come and free Thine own from guilt and mi - se - ry; The gates of heaven a -

cres.

f - gain un - fold, Which A - dam's sin had closed of old. All praise, E - ter - nal

f - gain un - fold, Which A - dam's sin had closed of old. All praise, E - ter - nal

f - gain un - fold, Which A - dam's sin had closed of old. All praise, E - ter - nal

f - gain un - fold, Which A - dam's sin had closed of old. All praise, E - ter - nal

ff

Son, to Thee, Whose Ad-vent sets Thy peo-ple free, Whom with the

rall. *Adagio.* *fff*
Fa-ther we a-dore And Ho-ly Ghost for ev-er-more. Ho-
rall. *fff*
Fa-ther we a-dore And Ho-ly Ghost for ev-er-more. Ho-
rall. *fff*
Fa-ther we a-dore And Ho-ly Ghost for ev-er-more. Ho-
rall. *fff*
Fa-ther we a-dore And Ho-ly Ghost for ev-er-more. Ho-
Adagio.

rall.
- san-na in the High-est. A-men.
rall.
- san-na in the High-est. A-men.
rall.
- san-na in the High-est. A-men.
rall.
- san-na in the High-est. A-men.
rall.



THE ROYAL ACADEMY OF MUSIC,

TENTERDEN STREET, HANOVER SQUARE.

PRESIDENT:

H.R.H. THE DUKE OF SAXE-COBURG AND GOTHA, DUKE OF EDINBURGH, K.G.

PRINCIPAL:

SIR ALEXANDER C. MACKENZIE, Mus. Doc.

THE ROYAL ACADEMY affords to Students an opportunity of receiving a thorough training in all branches of Music, under the most able and distinguished Professors.

The Academic year consists of thirty-six weeks, divided into three Terms: In 1895-96 the Michaelmas Term commenced on Thursday, 26th September, and closes on Wednesday, 18th December, 1895; the Lent Term commences on Thursday, 9th January, and closes on Wednesday, 1st April, 1896; and the Midsummer Term commences on Thursday, 30th April, and closes on Wednesday, 23rd July, 1896.

Students are admitted at the commencement of each Term and Half-Term.

The Fee for the Entrance Examination is One Guinea, payable in advance. Successful candidates pay as an Entrance Fee a further sum of Four Guineas. The Fee for the entire course of Study is Eleven Guineas per Term. The Course of Instruction includes Two Weekly Lessons in a Principal Study; one in a Second Study, when deemed desirable by the Principal; one in Harmony; one in Elocution, for Singers; and the advantages of the Sight Singing Class, the Chamber Music Classes, and the Orchestral and Choral Practices. A limited number of Wind Instrument players are admitted as Orchestral students at Seven Guineas per Term. An Operatic Class, for the study of the Lyrical Drama, is open to Students on payment of an additional fee of 1½ Guineas per Term. Classes for the Study of Modern Languages, Deportment, Fencing, and Stage Dancing are also open to Students on payment of a small additional fee.

There are a number of Scholarships in connection with the Academy which are competed for periodically by Students and others. Among the principal of these are:—

THE STERNDAL BENNETT SCHOLARSHIP,

for proficiency in any branch of Music, and entitling the holder to two years' free instruction.

THE JOHN THOMAS WELSH SCHOLARSHIP,

for Vocalists and Instrumentalists at alternate elections, and entitling the holder to three years' free instruction.

THE LISZT SCHOLARSHIP,

for Musical Composition and Pianoforte playing, entitles the successful candidate to three years' free instruction in the Academy, and, after that, to a yearly sum to assist him or her in the extension of his or her musical experience for two years on the Continent.

THE MACFARREN SCHOLARSHIP,

for promise in Musical Composition; the holder being entitled to three years' free tuition.

THE GORING THOMAS SCHOLARSHIP,

for Operatic Composition, entitling the holder to three years' free tuition.

THE ERARD CENTENARY SCHOLARSHIPS,

for Pianoforte and Harp playing, and entitling the holders to three years' free tuition.

In addition to the Scholarships, a number of money and other prizes are open to Competition by the Students; and Certificates of Merit, Silver Medals, and Bronze Medals are awarded annually for the various subjects of the Curriculum to such Students as show sufficient progress and have been studying throughout the Academic year.

Students who on leaving show special merit and ability receive the additional distinction of being elected Associates of the Institution, and are thereby entitled to the use after their names of the Initials A.R.A.M. Students who distinguish themselves in the musical profession after quitting the Institution may be elected Fellows of the Royal Academy of Music, and are thereupon entitled to the use after their names of the initials F.R.A.M.

METROPOLITAN EXAMINATION.

An Examination (independent of Academy teaching) of Musical Composers or Performers, and Teachers, is held annually in London in January. Successful Candidates are created Licentiates of the Royal Academy of Music, with the exclusive right to append to their names the initials L.R.A.M.; and receive diplomas to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined. The Syllabus for this Examination is published on May 1.

Numerous Concerts and Lectures are given, at which Annual Subscribers to the Institution have the right of being present, and of introducing friends, in proportion to the amount of their subscriptions.

F. W. RENAULT, *Secretary*.



THE ASSOCIATED BOARD

OF

THE ROYAL ACADEMY OF MUSIC

AND

THE ROYAL COLLEGE OF MUSIC

FOR

LOCAL EXAMINATIONS IN MUSIC.

PRESIDENT:

H.R.H. THE PRINCE OF WALES, K.G.

ASSOCIATED BOARD:

THE RIGHT HON. THE LORD CHARLES BRUCE, *Chairman.*SIR ALEXANDER C. MACKENZIE, Mus. Doc., *Principal of R.A.M.*C. HUBERT H. PARRY, Esq., M.A., Mus. Doc., D.C.L., *Director of R.C.M.*

PROFESSOR JAMES DEWAR, F.R.S.,
 CAV^o. ALBERTO RANDEGER,
 THOMAS THRELFALL, Esq.,
 FREDERICK WESTLAKE, Esq.,
 HIS HONOUR JUDGE MEADOWS
 WHITE, Q.C.,

} R.A.M.

SIR GEORGE GROVE, C.B., D.C.L.,
 LL.D.,
 HON. G. W. SPENCER LYTTTELTON, C.B.,
 SIR WALTER PARRATT, Mus. Doc.,
 SIR ARTHUR SULLIVAN, Mus. Doc.,
 FRANKLIN TAYLOR, Esq.,

} R.C.M.

HONORARY TREASURER:

CHARLES MORLEY, Esq., M.P.

HONORARY AUDITOR:

SIR CHARLES LISTER RYAN, K.C.B.,
Comptroller and Auditor-General.

SECRETARY:

GEORGE WATSON, Esq.,

CENTRAL OFFICE — 52, NEW BOND STREET, LONDON, W.

BANKERS:

BANK OF ENGLAND,

WESTERN BRANCH, BURLINGTON GARDENS, LONDON, W.

THE LOCAL EXAMINATIONS of the Associated Board are of two kinds:—

"LOCAL CENTRE EXAMINATIONS," conducted at Local Centres by two Examiners appointed for the purpose by the Board. Full details are published in SYLLABUS A.

"LOCAL SCHOOL EXAMINATIONS," conducted by an Examiner appointed for the purpose by the Board, and intended to be preparatory to the Local Centre Examinations. Full details are published in SYLLABUS B.

SYLLABUS A.—LOCAL CENTRE EXAMINATIONS.

Last Day for receiving Forms of Applications from Candidates—JANUARY 31, 1896.

THE PRELIMINARY LOCAL EXAMINATION (Paper Work)

For Candidates in Practical Subjects will take place at the various Centres on February 26, 1896.

THE FINAL LOCAL EXAMINATIONS

For Candidates in Practical Subjects will take place between April 1 and April 15, 1896.

THEORY OF MUSIC EXAMINATION (Paper Work)

For Candidates entering for Harmony or Counterpoint, February 26, 1896.

SYLLABUS B.—LOCAL SCHOOL EXAMINATIONS.

Last Day for receiving Applications for registration from Schools and Teachers of Music—

FEBRUARY 28, 1896.

Copies of either Syllabus will be sent post-free on application to the Central Office, 52, New Bond Street, London, W.

GEORGE WATSON, *Secretary.*

composition—viz., an Andante funèbre. Madame Ellen Gulbranson, who has been engaged for next year's Bayreuth performances, was greatly applauded in songs by Grieg and Massenet.

COBURG.—A new opera, "Ludwig der Springer," by Herr Sandberger, was brought out with much success on the 12th ult., at the Court Theatre, on the occasion of the twenty-first anniversary of the hereditary Prince Alfred.

COLOGNE.—The new one-act opera by the tenor, Herr Bruno Heydrich, entitled "Amen," was brought out at the Stadt-Theater last month, and met with an exceedingly good reception. Herr Heydrich has proved himself a very able dramatic composer, his instrumentation, moreover, being effective and musicianlike. The libretto—of the "Cavalleria Rusticana" type—is the weakest part of the work, which was conducted by the composer.

COPENHAGEN.—An interesting musical contest was held here recently in connection with the Women's Exhibition. The committee had offered prizes for which lady musicians alone could compete, the chief award being for a cantata for solo voices and chorus, another prize being for a violin suite, and a third for a chorus for female voices. The chairman of the jury was M. Néruda, brother of Lady Hallé. Two ladies, Madame Lago (a Swede) and Madame Mayer (a Dane), tied for the cantata prize; while none of the violin suites was deemed worthy of an award; and the third prize, for the chorus, fell to Madame Aulin, a Swede. On the following day a Concert was given, the programme being limited to the works of lady composers, and the whole of the executants being women. A String Quartet by Madame Elfrida Andree was highly spoken of, and the prize chorus was performed by a choir of ladies, the *bâton* being wielded by Miss Fanny Gaetge.

DRESDEN.—The fiftieth anniversary of the first performance of "Tannhäuser" was celebrated at the Royal Theatre here, on the 19th ult., by a special performance of the work in its original form—i.e., without the subsequent addenda for the ill-starred first Paris performance. Herr Ludwig Hartmann, the eminent musical critic, has published an interesting *brochure* on the opera in question, and its progress during the last half-century.

EISENACH.—The contents of Herr Oesterlein's Richard Wagner Museum, hitherto stored away temporarily in the Municipal Building, are being transferred to the Villa Reuter, their proper quarters, and will shortly be accessible to the public.

FRANKFORT-ON-MAIN.—Mascagni's new opera "Silvano" was given at the Stadt-Theater on the 13th ult., by Signor Sonzogno's operatic company, and met with a very favourable reception.

HAMBURG.—The fund for the projected Bülow Monument in this town amounts at present to eighteen thousand marks, nearly one-third of which sum was realised by a Concert recently given here for that object by Professor Barth, of Berlin.—Herr Pollini has secured the right of first performance of Herr Ignaz Brüll's new opera, "Gloria," the production of which during the present season is looked forward to here with much interest.

LEIPZIG.—The concert season was inaugurated, on the 1st ult., with a performance, at the Albert Hall, by the Liszt-Verein, which on this occasion celebrated the tenth anniversary of its foundation. Under the direction of Herr Weingartner, the excellent Berlin Capellmeister, Liszt's "Faust" Symphony, the symphonic poem "Hungaria," the Pianoforte Concerto in A major (pianist, Herr Alfred Reisenauer), and other compositions of the master were offered to a numerous and enthusiastic audience. The Society was formed in 1885, under the zealous leadership of Professor Martin Krause.—Dr. Carl Reinecke, by express desire of the King of Saxony, will retain his post as senior Professor at the Conservatorium, while his pension from the Gewandhaus is to be reckoned at his former full salary.

A poem, entitled "Die Revolution," attributed to Richard Wagner, recently published by Dr. W. Kienzl in the *Neue Deutsche Rundschau*, has been making the round of the German press. It was found among some papers left by the composer with a friend, on the occasion of his flight from Dresden in May, 1849, and is said to be in his handwriting. There is, however, sufficient intrinsic evidence to question the authenticity of the alleged authorship.

MAGDEBURG.—The score of Humperdinck's new fairy opera "The Wolf and the Seven Kids" has just been published here by the firm of Heinrichshofen. It is an unpretentious work, intended, it would seem, in the first place, for performance in private circles, with a charming libretto written, as in the case of "Hänsel und Gretel," by the composer's sister, Frau A. de Wette.

MOSCOW.—Vasya Pakelmann, a boy nine years of age, has just caused a sensation, on seeking admittance to the Conservatoire, by his marvellous violin playing. He is the son of a railway guard, entirely self-taught, and his course of regular instruction at the Conservatoire is now being paid for by some benevolent amateurs in this town.

MUNICH.—Among the more important new operatic works to be produced at the Hof-Theater during the present season are "Guntram," by Richard Strauss; "Kunihild," by Cyrill Kistler; and Kienzl's "Der Evangelimann." Much interest also attaches to the proposed re-mounting of the two "Iphigenies" of Gluck.—The concert season of the Musical Academy here commences on the 1st inst., when important excerpts will be given from "Parsifal," under the direction of Herr Fischer. During the winter Beethoven's nine Symphonies will be performed, under Herr Richard Strauss's *bâton*, the programmes also including an important new orchestral composition by the latter, entitled "Till Eulenspiegel."

PRAGUE.—The 300th performance of Smetana's "The Bartered Bride" has just been recorded at the National Theatre, this being the highest number of representations as yet achieved by any opera at this Institution. The work was first produced in 1886.—At the German Theatre, Dr. Kienzl's new opera, "Der Evangelimann," was given for the first time here last month, under the direction of Herr Schalk, and in the presence of the composer, when it met with unqualified success.

ROME.—Verdi's early opera, "I Lombardi," has just been revived here with enormous success. By a curious coincidence the work has also been recently re-mounted, under the title of "Jerusalem," at the Nederlands Opera, in Amsterdam, where it met with several highly successful performances.

ST. PETERSBURG.—A series of Concerts in memory of the late Anton Rubinstein is being organised by the Russian Philharmonic Society both here and in Moscow. Herr Josef Hofmann has been invited to take part in the performances.

STOCKHOLM.—A gifted young Swedish composer, M. Vilhelm Stenhammar, has written an opera, "The Feast of Solhag," the libretto founded upon Ibsen's early romantic drama of that name, to which a German composer, Herr Pfitzner, has also recently supplied some incidental music. The new work has been accepted for performance at the Royal Opera of Berlin.

STUTTGART.—A two-act opera, "Zaira," by the French composer, Vêronge de la Nux, the libretto by M. Edouard Blau, was brought out, on the 10th ult., at the Court Theatre, and was well received.—Herr Samuel de Lange has been appointed to the important conductorship of the Society for Classical Church Music, vacated by Herr Zumpfe.

TURIN.—Wagner's "Die Götterdämmerung" was performed at the Vittorio Emanuele Theatre for the first time last month with much success. The other parts constituting the tetralogy are shortly to follow. Among other novelties to be brought out during the present season may be instanced a new "Mefistofele," by the Maestro Canti.

VERONA.—Signora Epanina Rieschi, has been appointed to the conductorship at the Manzoni Theatre in this town, where she made a successful *début* with Rossini's "Il Barbiere." She is a pupil of the Naples Conservatorio.

VIENNA.—M. Massenet's new opera, "La Navarraise," was produced at the Imperial Opera, on the 4th ult., with Fräulein Renard and M. Van Dyck in the principal parts. The new work, which was very well received by the audience, among whom was the composer himself, has been somewhat severely criticised in the press.—Herr Ignaz Brüll, the composer of "The Golden Cross," is about to resume his former activity as a pianist in concert tours in Germany and probably also in England. It is about a decade or more since Herr Brüll played at the Monday Popular and other Concerts in London.

MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

THE musical season may be said to have commenced here on September 17 with the Royal Carl Rosa Opera Company, which gave a week's opera (including two *Matinées*). The operas performed were consecutively Sir Arthur Sullivan's "Ivanhoe," Hamish MacCunn's "Jeannie Deans," Donizetti's "Daughter of the Regiment," Mozart's infantile opera "Bastien und Bastienne," Humperdinck's "Hänsel und Gretel," Weber's "Der Freischütz," Bizet's "Carmen," and Wagner's "Flying Dutchman."

The Philharmonic Society opened the first Concert of its twenty-second season, on the 3rd ult., with a miscellaneous Concert, in which was included Mendelssohn's 42nd Psalm. For this the artists engaged were Mlle. Zélie de Lussan, Miss Lucie Johnstone, Mr. Lloyd Chandos, Mr. Peterkin, Miss Sybil Palliser (solo pianist), and Mons. Achille Rivarde (solo violin). For the remainder of the season a most attractive programme has been submitted to the subscribers of the Society, including a miscellaneous Concert on the 4th inst., with Madame Adelina Patti and others; on the 29th inst., Haydn's "Creation," and the annual Christmas "Messiah" Concert.

On February 14 there will be a second miscellaneous Concert, and the season winds up, on March 20, with a performance of Berlioz's "Faust." In addition to these, Mr. Farley Sinkins is running a series of Popular Concerts in lieu of Dr. Collison's Subscription Concerts, and the management of the Saturday Night Popular Concerts has now been taken over by Mr. Louis Mantell, who is entirely re-organising them.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

I HAVE already referred to the principal Concerts in store for us—the four Harrison Concerts, the Festival Choral Society's Concerts, and Mr. Stockley's Orchestral Concerts, twelve in all; to these I have to add a Richter Concert, Monsieur de Greef's Pianoforte Recital, Mr. Grossmith's entertainments, a Chamber Concert with Miss Fanny Davies as pianist, besides the ordinary choral and miscellaneous Concerts given by our various amateur bodies on Saturday evenings.

The fine band of Her Majesty's 1st Life Guards, under the direction of Mr. Joel Englefield, gave a Concert in the Town Hall on September 30, which, I regret to say, was poorly attended, although it was in aid of the funds of the Norton Street Working Men's Institute. Those present thoroughly enjoyed the excellent programme of music, which included selections from Wagner's "Tannhäuser" and "Lohengrin," the three popular Dances by Edward German, from "Henry VIII.," without which no Concert appears complete, and other acceptable pieces. Songs were given by Madame Strathearn, an accomplished vocalist, and some humorous musical sketches by Mr. George Pritchard.

Mr. Percy Stranders, one of our foremost local pianists, and a Professor at the Midland Institute School of Music, gave three historical Pianoforte Recitals in the large Lecture Theatre of the Institute, in the presence of large audiences.

Great disappointment was felt by the non-appearance of Madame Adelina Patti at Messrs. Harrison's first Concert of the series 1895-6, given in the Town Hall, on the 7th ult. At a moment's notice the services of Miss Thudichum were secured. The other artists who took part in the Concert were Madame Belle Cole, Mr. Hirwen Jones, Mr. Douglas Powell, Mr. Frederick Dawson (pianoforte), Miss Marianne Eissler (violin), Miss Clara Eissler (harp), Mr. Wilhelm Ganz (accompanist).

The Turner Opera Company gave a week's opera season at the Grand Theatre and produced Boieldieu's charming opera of "La Dame Blanche," which has not been heard here for thirteen years. The revival was a complete success and attracted a large house. Mr. Turner was in excellent voice and the opera had been well rehearsed and staged. The singing of the chorus was conspicuous by its

precision and tone power. The magnificent *Finale* of the second act was given with remarkable fire and spirit. The *répertoire* for the week included "Robin Hood," "Trovatore," "The Lily of Killarney," "The Bohemian Girl," and "Maritana."

Mr. Stockley's first Concert of the present series was given in the Town Hall on the 10th ult. The principal novelties consisted of an orchestral piece, entitled "Lamento," and a Violin Concerto with orchestral accompaniment, both by Mr. B. Hollander, who conducted his works. The "Lamento" is in the form of a *poème symphonique* and is intended to represent the "Birth of Man," "Human Love," "Fate," and "Lament." Its themes are melodious, and the composer gives plenty of colour and warmth to his orchestration, which is remarkably polyphonic in character. The Concerto, however, is the better work, and Mr. Hollander had for his interpreter his friend, Max Mossel, a violinist of first rank, who has lately settled in this city. He is a master of every form of *technique*, and possesses an excellent style which shows high artistic temperament. Both composer and player were recalled with enthusiasm on the conclusion of the Concert. Great things may justly be expected of the composer, who is a sound and earnest musician.

The autumn season of musical *Matinées* in connection with the Royal Society of Artists was successfully inaugurated, on the 12th ult., by an excellent Concert, under the directorship of Mr. Oscar Pollack.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

THE record of musical events in Bristol up to the present is but a meagre one. A few Concerts have taken place, but, for the most part, they have been of a minor order. Miss Maude Fuggle, a talented young lady, who was assisted by several local artists, gave a successful Concert on September 24. Mr. Augustus Simmons's Concert, on September 23, was also of a pleasing character. The Clifton Pompadour Musical Society, whose tasteful singing of part-songs, under the direction of Madame Probert-Goodwin, is a feature of the accomplishments of the ladies, took part in a musical entertainment at Woolcott Park on the 10th ult. Miss Maude Bryant gave a Concert on the 14th ult. Madame Patti and party visited Bristol on September 30, and M. de Greef, the pianist, came on the 2nd ult. Mr. Plunket Greene and Mr. Borwick gave a Song and Pianoforte Recital at Clifton College on the 18th ult. Performances by military bands are the chief attractions of the Bristol Handicrafts Exhibition. Here the record of performances ends.

Prospects, however, are of the brightest. As foreshadowed in THE MUSICAL TIMES of last month, further musical developments are taking place in our city and neighbourhood. In connection with the Bristol Society of Instrumentalists (the largest body of amateur players in the kingdom) a new section has been established for practice on Thursday afternoons every fortnight. This arrangement will afford opportunities for amateurs living in places at a distance to take part in *ensemble* playing.

A new choral society has been established at St. George, under the direction of Mr. J. F. Nash, who for years has done good and fruitful service in the training of young singers. It is gratifying to learn that the singing and voice training classes of the Bristol Musical Festival Society have successfully entered upon the fifteenth session, under the guidance of Mr. Walter J. Kidner. The senior and junior branches of the Bristol North Musical Society, of which Mr. J. F. Nash is conductor, have started work again. Haydn's cantata "The Seasons" has been taken in hand by the older section. St. John's (Clifton) Choral Society has recommenced work and is rehearsing "The Hymn of Praise."

The Weston-super-Mare Philharmonic Society has re-assembled, and the "Golden Legend," "The Messiah," and the "Creation" are to be studied. At Clifton a project is on foot for forming a Society on the lines of that at the neighbouring seaside town of Weston.

MUSIC IN DUNDEE.

(FROM OUR OWN CORRESPONDENT.)

The first meeting of the recently formed Dundee Society of Musicians, which has already many members, was held on September 30. Professor J. F. Bridge, who is an honorary member of the Society, delivered a very interesting Lecture on "Shakespeare and Music." Mr. J. More Smetton presided, and musical illustrations were provided by local performers. On the 8th ult. a most enjoyable Recital was given by M. de Greef. The first Harrison-Simpson Concert was held on the 11th ult., when Miss Margaret Macintyre was the chief attraction, and deservedly so. The other performers were Madame Belle Cole, the Misses Eissler, and Messrs. Hirwen Jones, Douglas Powell, and Frederick Dawson, all of whom were warmly received. Mr. Fraser Harris gave the first of his four musical Lectures on the 15th ult., the subject being Johann Sebastian Bach. Both the Lecture and the musical illustrations, performed by Miss L. Sharp and Messrs. Stephen, Fleming, and an orchestra under the conductorship of Mr. A. M. Stooles, were admirable.

MUSIC IN EAST ANGLIA.

(FROM OUR OWN CORRESPONDENT.)

The meeting of the Church Congress in Norwich (8th to the 11th ult.) has tended to delay the commencement of musical operations in the city, but the local societies are now settling down to their various practices. The annual meetings of the Philharmonic Society and the Gate House Choir have been held, and at both satisfactory reports were given. The Festival Choir is hard at work at "Athalie," which will be the principal feature at the forthcoming Concert on December 5.

The only meeting of the Church Congress interesting from a musical point of view was that held in St. Andrew's Hall on the evening of the 10th ult., when Dr. Armes, Organist of Durham Cathedral, read a paper on "Church Music of Purcell's period," with illustrations given by the Norwich Cathedral Choir, accompanied by a small band, the whole conducted by Dr. F. Bates, with Dr. Bunnett at the organ. Unfortunately, Dr. Armes's voice was not strong enough to reach those sitting at the back of the hall, a great disappointment to many; but to those more favourably placed the paper was a source of genuine enjoyment, regret being expressed that the Doctor's remarks were not more extended. The illustrations included Child's "O Lord, grant the King a long life," Wise's "Have pity upon me, O ye friends," Humfrey's "O praise God in His holiness," Turner's "Lift up your heads," and Purcell's *Te Deum* in D. The band also played the opening Symphony to Cooke's "Put me not to rebuke" and that to Pelham Humfrey's "O praise the Lord." At the close of Dr. Armes's paper the Rev. Professor Shuttleworth made some interesting remarks upon the rendering of the musical portions of Divine worship in the past and present.

Garrett's Harvest Cantata was rendered at St. Peter Permountergate Church on September 25, under the direction of Mr. C. H. Duffield (assistant-organist of Norwich Cathedral). A series of fortnightly Organ Recitals was commenced by Mr. Duffield in this church on the 13th ult.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

A GLANCE at the syllabus of work in the Faculty of Music at Edinburgh University shows that Professor Niecks has not abated a jot of the energy and enterprise which so happily distinguished the beginning of his reign—may it be long and prosperous! There are in all five classes, the fees for which are one or two guineas, accordingly as they meet once or twice a week. Professor Niecks is to deliver (1) twenty lectures on the History of Music (especially of the last two centuries); (2) twenty lectures on Musical Analysis (works of Beethoven, Schubert, Chopin, and Wagner); (3) forty lectures on Harmony, Melody, and Rhythm; (4) forty lectures on Advanced

Harmony, &c.; and (5) twenty lectures on Counterpoint and Composition. Besides these lectures the Professor has arranged for six Historical Concerts, to which all students of the above classes will be admitted free. At one of these ancient music is to be interpreted by the famous Dolmetsch party; at another madrigals will be sung by the "Harmonists," a small company which has many points of surpassing excellence; and the other Concerts will be devoted to string quartets (chiefly French and modern) interpreted by the Professor himself, with the aid of his assistants of last year, Messrs. Guyer, Colin McKenzie, and Grant McNeill.

Our concert season was opened, on the 16th ult., by Messrs. Paterson and Sons, who arranged for a Recital by M. de Greef on that date. The well-known Belgian pianist was happiest in his selection from Grieg's music. The "Norwegian Bridal Procession" was most charmingly and picturesquely played. Liszt's "Liebestraum" was also a notable artistic success.

On the 19th ult. a *Matinée* was given in the Empire Theatre, at which the chief attractions were the Meister Glee Singers and Madame Gomez. A large audience and frequent encores testified to the power of promise and the pleasure given by fulfilment. Mr. John Saunders won especial favour by several artistically rendered violin solos. The other artists were Miss Mary Harris and Madame Hast.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

THE Belgian pianist, M. de Greef, came amongst us for the first time on the evening of the 7th ult., at the first of Messrs. Paterson's series. Considerable interest centred in the new-comer's *début*, and it may at once be said that he has made friends with a Glasgow audience by reason of his sound and conscientious method. Many gifted pianists may, indeed, derive instruction from his reading of Grieg and Schumann, more particularly the devotees of his friend the Norwegian master. Messrs. Philip Halstead and Elkan Kosman submitted, at the second Concert, on the 18th ult., a programme drawn almost entirely from the modern school, and introduced to the audience two Sonatas for pianoforte and violin from the pens of Richard Strauss and William Kees. Both works are undoubtedly clever, and bid for favour amongst those in search of the latest artistic novelties. Amateurs are, moreover, indebted to the Concert-givers for an acquaintance with the style of the composer of "Guntram," as also some knowledge of the faith within the new Conductor of the Scottish Orchestra. The vocalist was Miss Sylvia Rita, a young and promising soprano, who has profited greatly by her tuition under Madame Marchesi. Other Concerts under Messrs. Paterson's direction included those of Dr. Richter and his orchestra (24th ult.), the Meister Glee Singers, and Madame Albani's party, each and all having taken place too late for notice in the present issue. Later on Mr. Sarasate comes to Glasgow, as also Mr. Stavenhagen and other eminent soloists, so that the scheme promises to be an artistic success.

The first of the Harrison Concerts for the season (9th ult.) was robbed of its chief attraction owing to the indisposition of Madame Patti. Miss Thudichum, however, deputised for the great *prima donna*, and a somewhat mixed programme was supported by Madame Belle Cole, Messrs. Hirwen Jones, Powell, Dawson (pianist), and others, to the evident satisfaction of the popular ear. The Saturday Concerts at St. Andrew's Hall and Mr. Airlie's scheme at the City Hall have drawn out crowded audiences. Many well-known vocalists and instrumentalists have appeared at these gatherings, and it ought also to be said that no small measure of interest was accorded the fine band of the 1st Life Guards, brought to Glasgow, on the evening of the 12th ult., by Messrs. Muir, Wood and Co. Mr. Bernard M. Carrodus, a worthy son of a worthy sire, was a leading attraction at the Concert, on the 14th ult., under the auspices of the Amalgamated Musicians' Union; and Mr. J. K. Strachan's Monday evening Organ Recitals at St. Andrew's Hall have been so successful that another series

may be called for before long. Dr. Peace was a welcome contributor to Messrs. Ewing and McIntosh's programme on the afternoon of the 19th ult., and the Cathedral organist also made a great impression at his recent Recital at Coatbridge, where, by the way, "Elijah" has been placed in rehearsal by the local Choral Union.

The opening Concert of the Choral and Orchestral Union series takes place on the 5th inst., when the first part of Mendelssohn's "St. Paul" and the same composer's "Hear my Prayer" and 42nd Psalm will be given. November truly bids fair to be a busy month, and the social functions will include a dinner to Mr. Kes by the Glasgow Society of Musicians.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

WHY two such trivialities as Haydn's "Military" Symphony and Mozart's "Seraglio" Overture were included in the first Concert of the Philharmonic Society, given on the 8th ult., is past understanding; and to employ to such an end the extremely fine band which Sir Charles Hallé has re-united seems little else than sheer waste of power. More acceptable were Schubert's "Italian" and Dvorák's "In der Natur" Overtures, the latter composition proving an extremely welcome novelty. In the performance of Grieg's Pianoforte Concerto in A minor Mr. Leonard Borwick found a congenial task, and the orchestra fairly divided the honours with the solo player. Miss Macintyre was the vocalist. At the second Concert, on the 22nd ult., two familiar overtures—Cherubini's "Lodoiska" and Smetana's "Lustspiel"—were played, the more interesting numbers being an *entracte* by Kretschmer, a Haydn-Brahms set of Variations, and a Suite of Raff's, entitled "La fée d'amour." Miss Berry was engaged as vocalist, and Señor Sarasate as solo violin, his chief contribution being Mendelssohn's Concerto, with his treatment of which everyone is familiar.

The first Smoking Concert of the Liverpool Orchestral Society took place, under Mr. Rodewald, on the 19th ult., Beethoven's "Pastoral" Symphony and German's new "Gipsy Suite" being most happily laid under contribution. On the 29th the same excellent conductor was to direct the open rehearsal of the Società Armonica, in the absence of its regular chief, and the venerable organisation is to be specially congratulated upon the process of rejuvenation which has been achieved in this, its forty-eighth year of existence. The Sunday Society gave its first two Orchestral Concerts of this, its tenth season, on the 13th and 20th ult., in St. George's Hall, under Mr. W. I. Argent, the band having been permanently enlarged to seventy performers. A week later, on the 27th ult., the clever Sisters Eissler played for the same Society.

Such performances as those of the three Societies last-named emphasise what has been before stated herein—namely, that Liverpool must be looked upon as more orchestral than choral in its tastes. Nevertheless, it is well to note that the recently re-galvanised Musical Society, of which Mr. D. O. Parry is conductor, exhibits even greater signs of vitality than last season. The programme for that just inaugurated is to consist of Mendelssohn's "Elijah," Handel's "Messiah," and Gounod's "Redemption." So far, no other society of importance East of the Mersey has announced its existence; but on the Cheshire shore the Rock Ferry amateurs are working at Schumann's "Pilgrimage of the rose" and Mendelssohn's "O come, let us sing," under Mr. Pemberton; while the Liscard Musical Society, under Mr. Argent, has selected Handel's "Judas" and Gounod's "Redemption" for its next Concerts.

Dr. Hiles, who has recently joined the directorate of the Music School, delivered an excellent Lecture at that Institution on the 14th ult. It would seem not improbable that the advent of the recognised Professor of Owens University College, Manchester, may a little later lead to something in the way of the affiliation of the Music School with the Liverpool branch of Victoria University, in the curriculum of which music has so far found no place. In the meantime a new "Central College of Music" has been established by a number of local professors, and the further development of this scheme will be watched with interest.

Dr. Hans Richter has been with us again, and what has been said as to the taste of Liverpool audiences for orchestral music was placed fully in evidence on the 26th ult., for which date the booking of seats at the Philharmonic Hall was said to have been from the very first announcement exceptionally heavy. As usual, the works of Richard Wagner had a large say in the construction of the programme, the latter including this composer's Overtures to the "Flying Dutchman" and "Tannhäuser," "Charfreitagszauber," and "Trauer Marsch." Mr. Edward Lloyd was announced to sing also Wagnerian songs.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

AT the Schiller Anstalt, the sweet sounds heralding the approach of winter have first been heard on the 7th ult., at a charming little Concert held under the direction of Herr Carl Fuchs, when Mr. Leonard Borwick played delightfully Schumann's Toccata with other pieces, and, in conjunction with the director, Beethoven's Sonata in A and Chopin's Polonaise in C, both for clavier and violoncello; Mr. Plunkett Greene contributing songs by Schubert and Rubinstein, together with some of the old Irish and German *Lieder* of which he is a special student. But Dr. Watson quickly followed the lead of our enthusiastic friends with the first of the four meetings of his Vocal Society, now enlarged to a choir of about fifty voices, well balanced and singing with evident enjoyment of the music and with the appreciation and finish gained during its twenty-eight past seasons. Although the performances of this Society appeal chiefly to lovers of choral music, yet the Concerts afford opportunities for the encouragement of local talent; and in the Sullivan "Te Deum" Miss Herod displayed a clear soprano voice of quite sufficient power and increasing steadiness. That the whole work fell rather coldly upon the audience was not in the slightest degree the fault of the soloists, of the choir, or of the Conductor.

Mr. Pyne, in addition to the customary Saturday evening organ performances at the Town Hall, gives a conditional offer of Recitals on Tuesday evenings, which ought to attract many people who generally have some other engagement on the last night of the week.

But, at the moment when I write, we are rather looking forward to good things to come than excited by reminiscences of what has already been achieved. We have a multiplicity of announcements of interesting events to be crowded into the closing week of October, including the annual visit, on the 23rd, of Madame Patti for the inauguration of the Subscription Concerts which, in conjunction with Messrs. Hime and Addison of this city, the Messrs. Harrison direct; the Pianoforte Recital of M. de Greef on the following evening, under the auspices of Messrs. Forsyth Brothers; the Richter Concerto, with Mr. Edward Lloyd, on the 25th; and, on the 26th, the first of the new series of Saturday Popular Concerts, under the conductorship of Mr. Speelmann, who will bring a matured experience to bear upon an undertaking which ought, long ago, to have been essayed.

Sir Charles Hallé's season, as usual, commences on the last Thursday in October. Added to its other attractions, great interest attaches to the first public appearance among us of Mr. Brodsky, who replaces at our Royal College of Music so thorough a favourite as Mr. Willy Hess, who has forsaken Manchester for Cologne, but will, we believe, visit us not infrequently. Mr. Brodsky will play Mendelssohn's ever welcome Violin Concerto, and his Continental reputation warrants the highest hope of his success.

On the 2nd inst. Mr. G. W. Lane will, with the Philharmonic Choir, a large band, and tried soloists, give a Recital of Gounod's "Faust," with costume and action.

The Directors of the "Gentlemen's Concerts" expect that the efforts they are making will re-kindle much of the old attachment to the most venerable of our musical institutions. They have not only enlisted the social assistance of a large committee of influential ladies, but they have secured the services of a number of artists of the highest eminence, confident that the reminiscences which cling to

their concert-hall and to the delight of past evenings spent therein must once more draw together a sufficient number of subscribers. It is to be hoped that their sanguine expectations may be realised.

MUSIC IN NORTH STAFFORDSHIRE.

(FROM OUR OWN CORRESPONDENT.)

THE first Concert of the seventh season of the Meakin Popular Concerts was held on the 7th ult., when a crowded audience once more evinced their appreciation of the efforts of Mr. Barlow to provide a popular programme. An orchestra of thirty-eight performers—with Mr. Fred. Ward as principal violin—under the direction of Dr. Swinnerton Heap, supplied the principal pieces, eliciting the warm approval of the audience. Mr. Bantock Pierpoint was the soloist, and sang with stirring effect Dr. Heap's "The Battle of Stirling." On every hand we have promise of a very successful season.

The Royal Carl Rosa Opera Company presented its favourite works at Hanley Theatre Royal, on the 7th ult. and the five succeeding evenings. "Tannhäuser" alone drew a crowded house, and the performance was the best of the "Opera" week.

During the following week D'Oyley Carte's Company visited the same theatre with the well-known Gilbert-Sullivan productions.

M. de Greef, the Belgian pianist, met with a hearty reception on the 12th ult., at the Victoria Hall, Hanley.

Dr. Heap has resumed his conductorship of the North Staffordshire Philharmonic Society, and a strong effort will be made to wipe out the adverse balance during this season.

A preliminary meeting of the Triennial Festival Committee has been held, and the preparations for the Festival of 1896 will be announced in a few weeks.

MUSIC IN NORTHUMBERLAND AND DURHAM.

(FROM OUR OWN CORRESPONDENT.)

THE principal musical events of the past month have been the Concerts of the Newcastle Chamber Music Society, on the 25th ult., and the Sunderland Philharmonic Society. The former consisted of a Recital of vocal and pianoforte music by Messrs. Plunket Greene and Leonard Borwick, and for the latter a miscellaneous programme was presented, with Miss Esther Palliser, Miss Meredyth Elliott, Mr. Charles Chiley, and Mr. Ffrangcon Davies as principal vocalists, and Herr Felix Dreyschock as solo pianist. The choral numbers were the following: "Woodland Echoes," by Edgar Pettman; "Twilight," by C. Francis Lloyd; "Thine am I, dearest," by Monteverde; "Resting," by F. H. Cowen; and "From all that dwell," by T. A. Walmisley. Mr. N. Kilburn conducted as usual.

The Sunderland Philharmonic Society announces for its second Concert, on December 16, a programme made up largely from the works of Wagner, including the Holy Grail scene from "Parsifal." The vocalists will be Madame Marie Duma and Mr. David Bispham. The programme will also include Somervell's "The forsaken Merman" (produced at the recent Leeds Festival), "O sing unto the Lord," by Henry Purcell; and a new cantata, by Mr. Kilburn, entitled "By the Waters of Babylon." For its third Concert, on March 10, this Society will perform Mendelssohn's "Athalie" and other works.

The Gateshead Choral Society is busy rehearsing Handel's "Israel in Egypt."

Dr. Rea's Amateur Vocal Society is rehearsing Sullivan's "Martyr of Antioch," and the South Shields Choral Society is rehearsing Goring Thomas's "The Sun Worshipers" and Sullivan's "On Shore and Sea."

Particulars of the doings of other societies have not yet come to hand, but they will receive attention in due course.

MUSIC IN NOTTINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE musical season in Nottingham opens with much promise, but not without disappointments that call for

regret. As yet there is no sign from the committee of the Drawing-room Concerts, who have catered so earnestly and successfully in the past for the lovers of chamber music, nor from Mr. William Allen, whose self-denying efforts in the same line seem to be at an end. The Philharmonic Choir, though not disbanded, is not announcing any Concerts, and many will miss its delightful interpretations of unaccompanied choral music. Herr Richter brought his famed orchestra on the 22nd ult., and gave a strong programme of Wagner's music and Beethoven's Eighth Symphony, Mr. Edward Lloyd contributing vocal selections from "Lohengrin" and "Die Meistersinger."

The season actually commenced on the 14th ult., with a Pianoforte Recital by M. de Greef, the Belgian *virtuoso*, at the Albert Hall.

The Harrison Concerts opened their second series at the Albert Hall, on the 18th ult., when Madame Adelina Patti appeared; Madame Belle Cole, Messrs. Hirwen Jones and Douglas Powell also sang. To many an additional interest was imparted to this Concert by the pianoforte solos of Mr. Frederick Dawson, who is justly a favourite here.

Before these lines appear the Sacred Harmonic Society will have commenced its fortieth season with a Recital of Wagner's "Flying Dutchman," the solos being entrusted to Madame Ella Russell, Miss Lilian Hovey, Mr. James Leyland, Mr. Dunkerton, Mr. Dan Price, and Mr. Andrew Black. The Concert will be directed by Sir Charles Hallé, whose celebrated orchestra will take part.

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

THE past month has witnessed an attempt to establish a Musical Festival in Sheffield, which may have far-reaching results in the musical development of the city. The working of the initial stages of the enterprise are of interest in view of the fact that the method adopted has proved eminently successful, and will probably result in the establishment of a triennial Festival. The idea has long been suggested by musicians who recognised the splendid musical possibilities of Sheffield and district; but the first active steps were taken by the members of the St. Cecilia Choral Society, conducted by Mr. William Brown, a flourishing organisation giving regular performances in the Albert Hall. Invitations were sent out to the committees of various local and district societies to meet and discuss the possibility of forming an associated chorus. The meeting took place, and, though some societies held aloof, a very admirable body of singers was got together. Negotiations almost broke down on the question of choosing a conductor, but the difficulty was surmounted by the arrangement that the conductors of the several societies taking part should occupy the post in turn. This is the weak part of the scheme, and a more satisfactory plan will no doubt be found. Dr. Coward, one of the most successful of local conductors, was elected to direct the first performance, and to his efforts much of the success achieved was due. A guarantee fund was next formed and the expenses were soon covered. Nearly all the participants gave their services, and the proceeds of the venture have been handed over to the medical charities of the city. In order to test the feasibility of the scheme only one Concert was decided upon, "Elijah" being the work chosen. The performance took place on the 10th ult. and was an unqualified success. The singing of the chorus of 280 voices was probably the finest ever heard in the district, and an excellent orchestra of fifty performers, led by Mr. John Peck, played the score in praiseworthy style. The principals were Miss Medora Henson, Miss Edith Leslie, Mr. Ben Davies, and Mr. R. E. Miles. Mr. J. W. Phillips was the organist. It may be stated that a representative meeting of leading citizens is about to be convened to follow up the success already attained, and to endeavour to establish the scheme on a sound financial and musical basis.

A new sacred cantata, entitled "Heroes of Faith," composed by Dr. Coward, was performed for the first time in Weston Street Chapel, Sheffield, on September 30. In scope the cantata is less pretentious than the same composer's "Story of Bethany" or "The King's

Error," being mainly intended for the use of small choral societies and church or chapel choirs. For this purpose it is admirably suited, being written in a bright melodious style, and yet sufficiently difficult to be worth careful preparation. The solos were sung by members of the Society. Mr. Jessop officiated as organist, and Dr. Coward conducted.

The first of the Harrison Concerts, with Madame Patti, took place on the 4th ult.

Mr. Slivinski gave a successful Pianoforte Recital in the Montgomery Hall on the 8th ult., and three days later Mr. de Greef played to a large audience in the Albert Hall.

Organ Recitals have been given during the month at the Albert Hall and various churches by Mr. J. W. Phillips, Mr. J. A. Rodgers, and Mr. J. C. V. Stacey.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

WITH the Leeds Festival the season's music in Yorkshire may be said to have begun. The only fault that can be found with so brilliant a beginning is that it not only makes more humble efforts seem somewhat tame by comparison, but tends to exhaust the soil of musical activity for the time being, and to render the ordinary crops less productive. This is, of course, most noticeable at Leeds, and it is not surprising to find that the prospectus of the Subscription Concerts show signs of a spirit of caution, only one of the four Concerts being of orchestral music, instead of the two usually given. For the rest the programme is as unexceptionable as ever, the nearest approach to a concession to sensationalism being the engagement of such virtuosi as Messrs. Burmester and Frederick Dawson. The Leeds Philharmonic Society, on the other hand, shows a spirit of enterprise that is the more remarkable since it is labouring under the depressing influence of a large deficit and, more serious still, of the loss of its able and enthusiastic head, Mr. Alfred Broughton. In his place the committee have invited Mr. A. Beyschlag to undertake the conductorship of the Concerts for the present season. Stanford's "Revenge," Parry's "Blest Pair of Sirens," and Sullivan's "Golden Legend" are among the more important works the Society has in preparation; but the most interesting event of the season will be a revival of Handel's "Solomon," which was, apart from the strictures justly passed upon Sir Michael Costa's additions to the score, performed with much success at the Leeds Festival of 1877. At Bradford the Subscription Concerts will include, for the first time at Bradford, performances of Goring Thomas's Birmingham cantata "The Swan and the Skylark" and Saint-Saëns's "Samson et Dalila." In these works the chorus of the Bradford Festival Choral Society will take part, besides preparing, for its own Concerts, some of the more stereotyped oratorios. The Bradford Old Choral Society promises "Walpurgis Night" and "Israel in Egypt" as the chief attractions of a distinctly conservative programme. The Huddersfield Choral Society, though it can boast of the strongest chorus of even the West Riding, is sadly hampered by reactionary councils. The nearest approach to freshness in its programme for the season is Dvorák's "Spectre's Bride"; for the rest, the epithet "crusted" is not out of place. The apparently insurmountable difficulty in the way of adequate performances of modern music by our choral societies is the orchestra, which seldom, if ever, approaches the level of the chorus. This has been met by the Halifax Choral Society by engaging Sir Charles Hallé's band for one of its Concerts, when some modern work is generally chosen for performance. This year the choice has fallen upon Gade's "Psyche," which will therefore have a chance of being adequately given. The Dewsbury Choral Society is, for the size of the town, one of the most enterprising in Yorkshire. Beginning the season with a sop to the Cerberus of local Philistinism in the shape of a popular miscellaneous Concert, they make amends by ending with Dr. Parry's oratorio "Judith." The Musical Union at Middlesbrough, which, like the Dewsbury Society, is under amateur conductorship, shows an equally energetic spirit. A programme consisting largely of Wagner selections, of which the "Grail" Scene from "Parsifal" is

the most important, will tax the resources of the Society, while the tendency it has always shown of keeping abreast with contemporary English music is evidenced by the inclusion of Mr. Somervell's "Forsaken Merman," only just produced at the Leeds Festival. Speaking generally, the other innumerable choral societies of the county seem inclined to rest on their oars and content themselves with the most familiar oratorios and cantatas.

Coming to what has already been done, Bradford deserves the place of honour for the exceptionally interesting and highly successful Concert with which the Bradford Permanent Orchestra began its season. So deserving a Society as this has in the past found little difficulty in enlisting the active sympathies of prominent musicians; and in securing the generous assistance of Sir Arthur Sullivan the success of its opening Concert, on the 12th ult., was ensured. Sir Arthur Sullivan conducted the entire Concert, the programme of which was made up of his own compositions, including examples of oratorio, symphony, cantata, opera, concert-overture, incidental theatre music, part-song, and ballad—everything, in short, save the comic operas with which his name is most widely associated. Perhaps the appearance of "The Mikado" and "The Light of the World" in the same programme was thought incongruous—at any rate, the transition would hardly have been more abrupt than from "Weep ye not for the dead" to "Ho, jolly Jenkin." It must be said, however, that the programme was thoroughly representative, was admirably arranged, and erred on the safe side of brevity. The magic name of Sullivan attracted the largest audience ever known at these Concerts, and probably something like three thousand people were present to cheer to the echo the most popular of living composers. That the Society was not ungrateful for the service thus rendered was shown by the presentation of an expensive and elaborate silver claret jug and salver that took place after the Concert. Sir Arthur Sullivan acknowledged the gift in a very happy speech, in which he showed his appreciation for the work of the Society and his strong sympathy with English musicians. "In spite of all temptations he remains an Englishman." Other Yorkshire Concerts may be passed over very briefly. The Huddersfield Subscription Concerts began, in "miscellaneous" fashion, on September 24, and were continued on the 8th ult. with a Pianoforte Recital by Mr. Sauer, who also appeared on the following evening at one of Messrs. Haddock's Leeds musical evenings. On the 21st ult. Madame Patti was the star of the third Huddersfield Subscription Concert, and attracted the usual excited crowd of admirers. The Huddersfield Glee and Madrigal Society opened its season on the 15th ult. with a Concert devoted almost exclusively to the works of Sir Henry Bishop. The Royal Carl Rosa Opera Company visited Bradford during the week beginning on the 14th ult., and proceeded to Leeds for a fortnight's stay on the 21st. Wagner's "Flying Dutchman," in which Mr. Ludwig resumes the part he took in London in 1882, Humperdinck's "Hänsel und Gretel," and Sir Arthur Sullivan's "Ivanhoe" are the most important works they have produced.

On the 19th ult. the Yorkshire section of the Incorporated Society of Musicians held its Annual Meeting at Bradford. After the ordinary business meeting a paper was read by Mr. Herbert Thompson, on "Musical Criticism," and Mr. Macdonald Smith gave his Lecture, "From Brain to Keyboard."

MUSIC IN PARIS.

(FROM OUR OWN CORRESPONDENT.)

ON the 3rd ult. the Opéra Comique gave the first signal of the resumption of the musical season by the production of M. Massenet's "La Navarraise." This is the first time that the opera has been heard here. It is not necessary for us to criticise this work, which has recently been performed almost everywhere. The public appeared to appreciate the work very much, and the general criticism was, on the whole, favourable to it; although some of the critics insinuated that the composer had allowed himself to be influenced by the success of "Cavalleria Rusticana." However this may be, M. Massenet's short and stirring work was the occasion of a

ver
arti
Seve
Opé
"Xa
and
by
revi
Frei
pu
thea
Opé
occa
expe
form
The
impo
of C
whic
first
many
Mad
gram
Mall
first
prod
style
M. I
to th
path
above
a suc
secon
Seco
for th
acqui
work,
Conc
form
publi
M.
An o
perfo
hear
every
mana
"Prel
gentle
tially
much
endea
that
perfo
Overt
The
on the
one o
Brune
Moulin
to the
know
Marsic
where
has w
1894-9
season
gramm
very u
M. Ro
Chamb
include
et Dr
Herkon

THE
now fa
guard
have oc

veritable triumph for Madame Calvé. This accomplished artist will shortly leave here on a visit to America. Several novelties are announced for production at the Opéra Comique. Amongst others there will be M. Dubois's "Xavière," which will be performed about the 15th inst., and Lalo's "La Jacquerie," which work has been completed by M. Coquard. Preparations are being made for the revival of Gluck's "Orphée," and probably "Der Freischütz" will also be given. M. Messager has just put the finishing touches to an opera for production at this theatre, entitled "Le Chevalier d'Harmant." At the Opéra, on the 9th ult., "Thais" was revived, on the occasion of Madame Sanderson's re-appearance. It is expected that Saint-Saëns's "Frédégonde" will be performed about the end of this month.

The principal concert-givers are preparing for a very important season. M. Colonne was the first to start a series of Concerts, and he has promised us many novelties, for which he has earned the thanks of all music-lovers. His first Concert, which took place on the 13th ult., possessed many attractive features. The names of M. Sarasate and Madame Berthe Marx-Goldschmidt figured in the programme, and the "Prélude à l'après-midi d'un faune," by M. Mallarmé, the music by M. Debussy, was produced for the first time. M. Mallarmé, the writer of the libretto, has produced a regular succession of "bons mots," and this style of literature has gained for him numerous admirers. M. Debussy is an interesting composer, whose aversion to the commonplace might easily lead him into dangerous paths. It goes without saying that the artists mentioned above, together with the eminent conductor, were entirely a success in their respective capacities. At M. Colonne's second Concert, which was held on the 20th ult., the Second Concerto for pianoforte, by B. Godard, was heard for the first time. The young pianist, Mlle. Chrétien, acquitted herself creditably in her performance of the work, which is somewhat monotonous in character. The Concerto is well adapted for pianoforte playing, but the form and themes appeared somewhat uninteresting to the public after the charm of Grieg's Concerto.

M. Lamoureux gave his first Concert on the 20th ult. An organ has been placed in the Salle du Cirque for the performance of Handel's oratorios, and we shall anticipate hearing some good things this winter since, as is well known, everything is so admirably arranged under M. Lamoureux's management. At this first Concert M. Sylvio Lazzari's "Prélude d'Armor" was performed for the first time. This gentleman is a young Austrian composer. The work is essentially modern and is well written, but it savours a little too much of that school in which true music is sacrificed in the endeavour to obtain originality. It need hardly be said that the other numbers in the programme were adequately performed, Goldmark's Overture to "Sapho" and Chabrier's Overture to "Gwendoline" calling for special mention.

The Sunday Concerts at the Opéra will commence either on the 17th or 24th of this month. At the first Concert one of the sections will be devoted to old dances. M. Bruneau, author of "Le Rêve" and of "L'Attaque du Moulin," has been entrusted with the post of musical critic to the *Figaro*. This gentleman, whom the English public know as a composer, is also a distinguished critic. M. Marsick, the celebrated violinist, is leaving here for America, where he will give a series of Concerts. M. Gustave Robert has written a little book, entitled "La Musique à Paris," 1894-95. It is a complete recapitulation of the last concert season with the criticisms, and with a list of all the programmes; it is an interesting work to read, and it will be very useful if continued each year. It is to be hoped that M. Robert may do the same work in connection with the Chamber Concerts. *Le Ménestrel*, dated September 27, included a long article signed "Berggruen sur les Bardes et Druides Gallois," with two portraits by Professor Herkomer.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

THE stir of activity in the musical world of New York is now fairly begun, and since last writing a small advance guard of Concerts and one or two operatic presentations have occurred. The most important of the former were the

two Wagnerian Concerts given during the last days of September at the Madison Square Garden. These served to bring once more before the New York public Mr. Adolph Neuendorff, who held the *bâton* over a band of 100 men, and was assisted by his wife, Madame von Januschowsky. Musically, the Concerts were hardly successful, the band proving quite unable to cope with the impossible acoustics of the great building, which damaged performances that in a better auditorium would have doubtless been quite satisfactory.

Of the presentation of Humperdinck's "Hänsel und Gretel" it is yet rather too early to speak. Only one or two performances have been given, and criticisms of the manner in which the work has been sung and played have been numerous and severe. The general opinion seems to be that an accurate judgment upon its merits can hardly be pronounced until it is better performed than it has been up to this time.

"The Wizard of the Nile," a comic opera, for which Mr. Victor Herbert has provided the music, has made its *début* in Pittsburgh, and has met with good success. It is making its maiden journey through the West, and will not be presented in New York for some two or more months to come.

The first of the Sunday Popular Concerts, by the Symphony Society, was given at Carnegie Hall on the 6th ult. The soloists were Miss Lillian Blauvelt (soprano) and M. Edward Remenyi.

A new Choral Society has been formed in New York, principally by those residing in the northern portion of the city (Harlem). The new organisation starts out with serious aims, announcing that it will devote itself to oratorio and the larger forms of choral composition. Many influential residents of the Harlem quarter have taken hold of the enterprise, and it bids fair to cut a considerable figure in musical affairs. Three Concerts are announced for the coming season. The Society has called to its leadership Mr. Samuel A. Baldwin, who has hitherto been the conductor of the choral associations of the cities of St. Paul and Minneapolis (Minnesota), where his work is said to have been highly successful.

The New York Chorus Society, which was formed late last season under the direction of Mr. Frank G. Dossert, will also be in the field. This organisation gave but one Concert last season, at which Dr. Dvorák's "American Flag" was presented. The Society then evinced signs of good material and efficient training, and this year it purposes to take a somewhat new departure by offering prizes for choral works to composers resident here. The compositions selected will be performed by the Society.

While the coming season of opera promises to be one of the most notable which the city of New York has ever known, the concert season bids fair to rival it in number, richness, and variety of performances. The programmes of the Philharmonic Society show six Concerts. The novelties which are to be brought forward at these will be an Orchestral Rondo by Richard Strauss, G. W. Chadwick's "Melpomene" Overture, an Overture called "From the Scotch Highlands," by F. Lamond; and the pantomime music from "Hänsel und Gretel."

The Symphony Society will give five Concerts, and among the more especially interesting numbers will be a ballet suite by Rameau and some selections from an opera by Richard Strauss.

In addition to these, Mr. Theodore Thomas will visit New York for a series of seven Concerts, to be given at the Metropolitan Opera House, by his Chicago orchestra. This band will number eighty men, and a guarantee fund of 14,000 dollars which Mr. Thomas required to secure the financial outcome of the enterprise has been raised. It is rumoured that at one of these performances Mr. Rafael Joseffy, who has not been heard on the Concert stage for a long time, will make a re-appearance.

Possibly the most interesting work promised by the Oratorio Society of New York is Mr. Georg Henschel's "Stabat Mater," which will be given at the last Concert of the season, April 25. Mr. Henschel is to be present to conduct his work, and he and his wife will sing in a number of Concerts of the larger order and will also, it is said, give some Song Recitals.

During the summer the Post Office authorities in Montreal

were successful in one or two instances in frustrating the attempts of persons who are doing a large illicit trade in Canada in shipping reprints of valuable music to the United States, thereby infringing the Copyright Act. Six large sacks which had been sent by express from Toronto to Montreal were mailed at the latter city with a view to eluding the customs officials. "The mail was placed in six bags by local officials, sealed, and mailed to the United States office at St. Alban's, Vermont. Here the mail was found to be contraband, and was seized. The contents were valued at 5,000 dollars. Since the action of the Montreal authorities in the matter, the shippers have been sending these reprints of music to other points in Canadian territory by express from Toronto. On arrival the matter is mailed. So as to avoid the Montreal postal authorities, the shippers have been working on Sherbrooke Post Office and other important points near the lines. The Canadian authorities have aided the United States officials considerably in unearthing this means of defrauding the United States and breaking the Copyright Act of the country. It is estimated that many thousand dollars' worth of reprints of valuable American music have found their way into the United States from Canada."

MR. GORDON TANNER, a very promising young English violinist, gave a successful Chamber Concert, on the 1st ult., at Princes' Hall. Mr. Tanner played Señor Sarasate's *Fantasia on Gounod's "Faust,"* and other pieces by Godard, Zarzkycki, and Bazzini with admirable expression and due brilliancy, and also gave an excellent rendering of the violin part in Grieg's beautiful *Sonata in F* (Op. 8). The pianoforte part in this work was played with some skill by M. Sigismond de Seyfried, a Polish pianist, who was announced as making his first appearance in London on this occasion, but who in subsequent solos for his instrument failed to make much impression. The services of Mr. Adolph Schmid, an able violoncellist, were employed in the interpretations of Beethoven's *Pianoforte Trio in C minor* (Op. 1, No. 3) and Gade's *Trio in A minor* (Op. 29). Mr. Spencer Lorraine was the accompanist.

The committee of the Bayreuth Festspiele have now definitely fixed the dates of next year's representations, which will mark the twentieth anniversary of their original institution. As was the case in 1876, the "*Nibelungen*" Tetralogy will be given, with entirely new scenery and costumes, under the direction of Dr. Hans Richter. There will be five performances in all of the gigantic work, each taking place on four consecutive days—viz., the first between July 19 and 22; the second, July 26 to 29; the third, August 2 to 5; the fourth, August 9 to 12; and the final one, August 16 to 19. Among the artists who will take part are the brothers De Reszke, Miss Margaret Macintyre, and Miss Brema, other engagements being still pending. No representations of "*Parsifal*" will take place.

THE Students' Concerts at the Royal College of Music were resumed on the 23rd ult., when praiseworthy performances were given of Brahms's *First Sextet in B flat* (Op. 18) and Dvorák's *Quartet in F* (Op. 96), the former being led with spirit and decision by Miss Marie Motto, and the latter by Miss Otie Chew. Miss Ada Walter showed promise as a pianist in a meritorious interpretation of Schumann's "*Carnaval*"; and Miss Ena Bedford and Mr. Emlyn Davies, both the possessors of voices of fine quality, sang "*Crudel per ch'è finora*," from Mozart's "*Nozze di Figaro*," in a manner that gave most satisfactory evidence of the excellence of their training. Miss Morfydd Williams may also be encouraged to pursue her vocal studies.

MR. ERNEST FOWLES'S British Chamber Music Concerts will be continued in the course of the present season. Several new or unknown works will be given, including some violin pieces by Sir A. C. Mackenzie, a pianoforte sonata by Professor Stanford; "*Home Scenes*," for pianoforte alone, by John Francis Barnett; "*Theme varied in three movements*," for pianoforte alone, by Arthur O'Leary; pianoforte quartets by Algernon Ashton and Charles Wood, a pianoforte trio by Sydney P. Waddington, a new work by F. Kilvington Hattersley, a new pianoforte trio by Rosalind F. Ellicott, &c.

THE Highbury Philharmonic Society has issued an attractive prospectus for its eighteenth season, the first Concert of which is announced for the 10th inst., when the programme will consist of Gluck's "*Orfeo*" and Professor Stanford's choral ballad "*The Revenge*." The works chosen for subsequent performance are Dvorák's "*Stabat Mater*" and Symphony "*From the New World*," Max Bruch's cantata "*Fair Ellen*," Mendelssohn's "*Lauda Zion*," and Bizet's "*Carmen*." Mr. G. H. Betjemann will conduct as in previous years.

WE are requested to call the attention of former students of the Royal Academy of Music to the fact that the R.A.M. Club has now a local habitation as well as a name, and offers solid advantages to its members in return for a very modest subscription. All those who preserve a kindly regard for the old Institution—and who does not?—are cordially invited to join the Club, full particulars of which they may obtain from the Secretary, Mr. Percy Baker, Willersley House, Wellington Road, Old Charlton.

AN important biography of Richard Wagner, from the pen of Mr. Houston Stewart Chamberlain, is about to be published by the Verlaganstalt für Kunst und Wissenschaft, in Munich. The work, which will contain numerous illustrations by well known artists, promises to be specially interesting on account of its author having had full access to the family archives of the Bayreuth master at the villa "*Wahnfried*." The publication will be in German.

A SOCIETY for the cultivation and practice of vocal and instrumental music has been formed, the moving spirit of which is Mr. J. H. Bonawitz. It will be called "*The Mozart Society*," but will not restrict its programmes to the works of the master whose name it bears. The meetings are to be held on Saturdays at 3, at Morley Hall, Regent Street, from November 9 to December 14 and from February 15 to March 21.

THE Royal Academy of Music has received from the Treasury the sum of £500, being the annual Government Grant to the funds of the Institution; the Queen has been pleased to transmit 100 guineas, being the amount which Her Majesty has graciously contributed to the funds of the Institution since her accession; and His Royal Highness the Prince of Wales has also forwarded his annual subscription to the Academy.

IN recognition of Dr. F. J. Sawyer's valuable services as honorary Conductor during twelve years to the Brighton and Hove Choral and Orchestral Society, a complimentary Benefit Concert will be given to him in the Dome, Royal Pavilion, on the 2nd inst., when Sir Alexander Mackenzie, Professor J. F. Bridge, and Dr. C. Hubert H. Parry will conduct selections from their own works.

MR. JOSEPH IVIMEY'S Popular Chamber Concerts will be resumed at the Assembly Rooms, Surbiton, on the 2nd inst. There will be, as usual, eight Concerts, and the second Concert, on the 16th inst., will be the fiftieth of the series. A number of popular artists have been engaged, and the series promises to be no less successful than hitherto.

AT the final competition for the Erard Scholarship, which took place on the 17th ult. at the Royal Academy of Music, before Sir Alexander Mackenzie, Mr. Edward Dannreuther, and Mr. Franklin Taylor, the Scholarship was awarded to Stephanie M. H. C. Elzy (of Great Malvern) and the examiners highly commended Gertrude Peppercorn and Vera Margolies.

SIGNOR ROSARIO SCALERO, a violinist, born at Turin in 1870, made a successful *début* on the 24th ult., at the Queen's Hall. He was heard in Dvorák's *Violin Concerto* (Op. 53) and in pieces by Bach, Joachim, Saint-Saëns, and other well-known writers, but, as he announces two more Recitals this month, it will be fairer to defer judgment of his abilities until these have been given.

THE twelfth season of the Hampstead Popular Concerts of Chamber Music will commence on the 15th inst., at the Vestry Hall. The programmes of these Concerts, it will be remembered, are based on the lines of the Monday Popular Concerts, and the engagements include many of the artists who are favourites at those Concerts.

DURING the past month the Sunday Concerts have been resumed at the Albert and Queen's Halls, and at the South Place Institute, Finsbury. Orchestral performances have taken the place of the afternoon Organ Recitals at the Queen's Hall, and, judging by the attendances, the entertainments meet the requirements of a fairly numerous section of the public.

DR. HUBERT PARRY'S Ode "Blest Pair of Sirens" will shortly be performed by the Royal College of Music at Naples. The extremely difficult task of translating Milton's lines into Italian without necessitating alterations in the music has been skillfully accomplished by Mr. Visetti. Could not other popular English works be treated in like manner?

THE organ at All Saints', Margaret Street, has lately been re-constructed by Messrs. Norman Bros. and Beard, of Norwich. Considerable alterations, improvements, and additions have been effected. The formal re-opening will take place on Wednesday, the 6th inst., when Mr. W. S. Hoyte will give a Recital at 6 p.m.

MESSRS. HANN'S Chamber Concerts (tenth season) will be given at Brixton Hall on Mondays, the 4th and 18th inst., and December 9. The programmes will include, among other important works, Quartet in B flat (Op. 41), Saint-Saëns, and Sonata (pianoforte and violin) in F (Op. 57), Dvorák.

THE Clapham Amateur Orchestral Society, one of the oldest Orchestral Societies in London, announces three Concerts, the first of which will be given on December 14; the South London Orchestral Society resumed its rehearsals at Messrs. Munt's Rooms, Clapham Junction, on the 3rd ult.

THE opening of the winter session of Trinity College, London, took place on the 1st ult., when an inaugural address was delivered by Dr. E. H. Turpin, the Warden of the College. The greater part of the address was devoted to the subject of "Natural Principles and Artistic Methods."

UNDER the auspices of the famous Riedel-Verein, a Handel Festival is to be held, in May next, at Leipzig, when, as on the recent occasion at Mayence, the oratorios "Deborah" and "Hercules" will be performed in Dr. Chrysander's version of the scores.

THE competition for the Holland Scholarship, the winner of which is entitled to one year's free tuition (under Mr. Edwin Holland), was held at Holland's Academy for Voice Production and Singing on September 27. The Scholarship was awarded to Mervyn Dene.

MR. ROWLAND BRIANT was presented, on the 12th ult., with an oak music stool of most original design and workmanship (by Bechstein), also an address, on his retirement from the office of Choirmaster and Organist of Westbourne Park Chapel.

A MUSICAL Society, comprising orchestra and chorus, has been established in Sunderland, under the direction of Mr. Oscar Cohen, and it is proposed to perform during the season Cowen's "Rose Maiden," Gade's "Erl-King," and several orchestral pieces.

THE Woolwich Choral Union announces three Concerts, the first of which will take place on the 25th inst., when Mendelssohn's "Athalie" and selections will be performed. The other works announced are "Elijah" and "The Messiah."

THE organ at Trinity College has, during the long vacation, been rebuilt by Messrs. Hill and Sons, and, on the 10th ult., Mr. F. G. Mitford-Ogborne gave a Recital of original organ compositions of a varied and interesting character.

MADAME D'ALBERT CARREÑO will visit England this month, and Mons. Siloti, the Russian pianist, will be in London in December, when he will play at the Beethoven (Symphony) Concert.

MRS. HAMILTON ROBINSON has been appointed Professor of Singing in King's College (London), Ladies' Department, Kensington Square.

OBITUARY.

WE have to record the death, on the 12th ult., at the Palace, Londonderry, of Mrs. CECIL FRANCIS ALEXANDER, wife of the Bishop of Derry and Raphoe, and known throughout the English-speaking world by her numerous hymns. The deceased lady, who was the daughter of Major John Humphreys, of Miltown House, County Tyrone, was born in 1823, and the versatility and sympathetic charm of her pen first became generally known in a collection of her scattered early writings, entitled "Verses for Holy Seasons," published in 1846, with a preface by Dr. Hook. "Hymns for Little Children" appeared two years later, and demonstrated their author's special qualifications in appealing to the young mind. It contained, amongst others, the favourite hymn "There is a green hill far away." Among subsequent collections may be instanced the "Narrative Hymns for Village Schools," the "Hymns Descriptive and Devotional" (in which the author showed herself somewhat less happily inspired), the "Poems on Old Testament subjects," and "Holiday Songs," written for Lady Arthur Hill, by whom they were set to music. Mrs. Alexander was married in 1850, her husband, the present Bishop of Derry, being also an esteemed writer of sacred verse.

MADAME SYDNEY PRATTEN, the distinguished guitar player, whose death occurred at her London residence, on the 10th ult., was a native of Mülheim, on the Rhine, and received her musical instruction from her father, Herr Pelzer, himself a well-known guitarist. When quite a child, Fräulein Josepha Pelzer acquired considerable fame in her native country as a performer on the instrument, and at the age of eight made a successful *début* at the King's Theatre in the Haymarket, afterwards Her Majesty's. She eventually established herself in Exeter as a teacher, and in 1854 married Mr. Sydney Pratten, for many years leading flute player at the Opera, the Philharmonic, and other Concerts, when she took up her residence in London.

MR. W. G. WOOD, the well-known London organist, who for some little time past had been in ill health, died somewhat suddenly, on September 25, at his residence in Highgate. He had held the position of organist and choirmaster at Highgate School for over ten years and was a professor and examiner at the Royal Academy of Music. A brilliant executant and gifted teacher, Mr. Wood also made himself favourably known as a composer, one of his most recent compositions having been "The Highgate School Song," which has obtained great popularity with the boys of that Institution. The deceased was only about forty years of age.

THE death is announced, at the age of sixty-six, of HARRISON MILLARD, who, during the American Civil War, had a great reputation as a national song writer. In early life he went to Florence as an opera singer, but when the war broke out he enlisted as a private in the Union Army. He was wounded at Chickamauga, and afterwards entered the Civil Service, in which he continued till ten years ago. Of his song "Waiting" a million copies were sold by one American publisher, while "When the tide comes in," "Watching," "The Tear," and many of his sacred tunes are still in favour.

MR. ANDREW MONTAGUE, of Ingmanthorpe Hall, Wetherby, the well-known capitalist, whose death, on the 8th ult., in his eighty-first year, was announced in the press, was, in his unostentatious and retiring way, a great lover and patron of musical art. He was, moreover, associated financially with a season of English opera at the old Olympic Theatre some years ago, and was practically the leaseholder of Covent Garden Theatre.

THE once celebrated French operatic singer, TOUSSAINT EUGÈNE ERNEST MOCKER, died last month at Brunoy, where he had for many years lived in retirement, at the mature age of eighty-four. Born at Lyons, he commenced his career in 1829 as a humble drummer at the Paris Opéra. After going through a course of vocal instruction with Poussard, Mocker was enabled, in a very short time, to make a successful *début* at the Opéra Comique in "La Fête du village voisin," which brought him in numerous engagements in the French provinces. In 1839 he entered upon a definite engagement at the Opéra Comique, with which institution he remained associated for the remainder of his

career, and where he achieved great popularity in some sixty specifically French operas, such as "Le Maçon," "Le Pré aux Clercs," and "La Dame blanche." He was a Professor at the Conservatoire and a Chevalier of the Legion of Honour.

M. SAMUEL DAVID, for many years musical director at the Paris Synagogue, and a composer of merit, died in that capital on the 3rd ult., aged fifty-eight. A native of Paris, he studied with distinction at the Conservatoire, where he was a pupil of Halévy, and, after a sojourn in Italy (he having obtained the Grand Prix de Rome in 1858), became a much-sought teacher of the art in Paris. His numerous operas and operettas, notably "Mademoiselle Sylvia," "Tu l'as voulu," and "La Fée des Bruyères," met with but qualified success, while his Symphonic Poem "Le Triomphe de la Paix" obtained a distinction in the competition instituted by the Ville de Paris in 1878. He was also the composer of four symphonies, vocal and other compositions, and the author of a useful theoretico-practical work, entitled "L'Art de jouer en mesure."

M. JACQUES MARIE HYACINTHE CHEVALIER, the distinguished sculptor, whose chisel has frequently been employed in the service of musical art, died at Paris last month, at the age of seventy. His most popular work, a medallion representing the apotheosis of Rossini, was unfortunately destroyed in the fire which gutted the old Opéra House, as was also the pendant medallion of Auber. There remain, however, several sculptures from his hand in the foyer of the present Opéra. His son, M. Paul Emile Chevalier, is a musician and able contributor to our Paris contemporary, *Le Ménestrel*.

Frau HENRIETTE MÜHLING, a highly esteemed personality in German artistic circles, who, in April last, celebrated her hundredth birthday, died on September 23, at Berlin. An able actress in her younger days, she became the wife of Herr Mühlung, the director successively of the theatres at Cologne, Bonn, and Aix-la-Chapelle, and an intimate friend of the great singers, Sontag and Malibran, in whose theatrical management she took an active interest, he having been, it is said, the first to introduce Meyerbeer's "Les Huguenots" to a German audience. Frau Mühlung, who was also an able translator and adapter of a number of Scribe's comedies, had retained all her faculties, and continued to take a lively interest in matters artistic to the last.

We regret having to record the death, on the 20th ult., of a veteran English artist, Mr. RICHARD M. BLAGROVE, for many years a familiar figure in our principal orchestras as leader of the violas. He belonged to a family of musicians, his father, Mr. R. M. Blagrove, having been a well-known professor—and author of a "System of the Art of playing the Violin"—at Nottingham, while his brother, Henry, was the distinguished violinist, and pupil of Spohr, who died in 1872. Richard entered the Royal Academy of Music in 1837 for four years' study, chiefly under H. Hill, the viola player, and some years later was appointed to the principal professorship of his instrument at that Institution. Other important appointments followed, as a matter of course, notably, on the death of Hill, that of leading viola in the Philharmonic Society's orchestra and at the Three Choirs Festivals, both of which posts he occupied up to the present year. Mr. Blagrove was also an expert performer on the concertina, an instrument which, both in the concert-room and by teaching, he did much to render popular in his time, and obtained for it the recognition of the late Sir George Macfarren, whose Concertina Quintet was written specially for him. He married Miss Freeth, a gifted pianist and teacher, and of late years has been associated, with his three sons, who inherit their parents' talent, in chamber quartet performances of a high order. An amiable and cultured gentleman, an excellent conversationalist on topics connected with English musical history of the century, the deceased (who was in the sixty-ninth year of his age) will be greatly missed by his numerous friends.

On the 12th ult., at Stuttgart, GOTTLIEB KRÜGER, celebrated harpist, for many years member of the Royal Opera, aged seventy-one.

MISS ETHEL HIRSCHBEIN has been awarded a Mitchell Scholarship for Violin at the Guildhall School of Music.

CORRESPONDENCE.

THE FIRST SAXE-MEININGEN MUSICAL FESTIVAL.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—A musical Festival, in the course of which Johannes Brahms accompanied on the pianoforte some of his own four-part songs, had his health drunk by enthusiastic German musicians, and made a speech in returning thanks for it, is assuredly a great rarity. This, however, and much else of high musical interest, has just happened in connection with the first musical Festival of the Duchy of Saxe-Meiningen, held at Meiningen from September 27 to 29.

The programme—headed as it was by three names only, "Bach, Beethoven, Brahms," and carrying out, as it did, the exclusive choice thus implied with absolute literalness—seemed designed in some sort to instal Brahms beside Bach and Beethoven, and perhaps even, by implication, to bar any claim to a like honour which might be put forward on behalf of Wagner. While the music chosen for performance was attractive on this account as well as for its intrinsic merits, the Meiningen Committee were able to announce an exceptionally promising body of executants, and even some instrumentalists of leading European reputation, such as Dr. Joachim, Herr Hausmann (the violoncellist), and Herr Mühlfeld (the clarinet player). The orchestra, numbering ninety performers, was to consist mainly of that of the Meiningen Court Theatre strengthened by contingents from Weimar, Hanover, Coburg, &c. The chorus, of 346 voices, were to come from choral societies in or about Meiningen—an excellent omen, considering the repute of the Thuringian people for musical talent, which goes back even beyond the time at which Bach himself sprang from their stock.

I went to Meiningen with high expectations, and found them so much more than realized that I hope you will allow me to try to give your readers some idea of what were the most salient features in three days of very noteworthy performance. I offer my experiences with the less hesitation because I was unable to learn that the Festival was attended by musical critics accredited by English journals, whose presence would have rendered my intervention uncalled for.

In the course of two Chamber Concerts, Dr. Joachim and Herren Halir, Wirth, and Hausmann played three Quartets of Beethoven (Op. 59, 95, and 180). The same executants, with Herr Bram Eldering, played Brahms's second String Quintet, and, with Herr Mühlfeld, his Clarinet Quintet (Op. 115). Herr Mühlfeld also played, with Herr Eugene d'Albert, Brahms's Sonata for Clarinet and pianoforte (Op. 130). It appeared to me that the highest standard of artistic excellence, attainable only under most exceptionally favourable conditions, including the impulse of a common devotion, was reached in these performances. The compositions for strings, in particular, presented an exquisite unity of spirit in the bond of music such as I have never heard equalled.

An Orchestral Concert given on the second night was remarkable for a fine performance, by Herr Eugene d'Albert, of Beethoven's Pianoforte Concerto in E flat. The orchestra did their part in this work with extraordinary perfection, and, more particularly in the *Allegro* and final *Rondo*, developed an absolute identity of dashing rhythm and such youthful freshness and fire as completely carried one away. Finally, when it came to the orchestra's turn to place on Brahms's brow their own special garland in the shape of a performance of his first Symphony, they achieved an overwhelming success. Independently of complete technical mastery and a superb body of tone, there was a unanimity of feeling and a glow and passion at work which proved utterly irresistible, and set the audience cheering in uproarious delight.

For the chorus were set down Bach's "Passion" Music (St. Matthew) and his double chorus "Nun ist das Heil," Beethoven's Mass in D, and Brahms's "Triumphlied." They sang these works with unflinching accuracy of intonation, perfect steadiness, excellent light and shade, and

admirable precision in taking up difficult leads and tackling awkward intervals without the least sign of wavering or hesitation. I was not unprepared for this in a work so completely a household word in Germany as Bach's great "Passion" Music, but must confess to having been fairly taken by surprise when I found the intractable choral difficulties of Beethoven's Mass in D surmounted with equal completeness and heard the soprano attacking and sustaining the many ruthlessly long-drawn high A's and B flats (A flat and A at English pitch) with a superb energy which held out unflinchingly to the end of the work. These results had, of course, not been attained without correspondingly assiduous preparation. The chorus began their rehearsals, I was told, a whole year beforehand, meeting regularly once a week, and sometimes, from overflowing zeal, on Sunday as well. They were trained in six separate centres, under different instructors; but Herr Fritz Steinbach, Capellmeister at the Duke of Saxe-Meiningen, who conducted the whole Festival with extraordinary energy and efficiency, had visited all the outlying sections in order to bring the requisite unity of conception into the work of the entire chorus.

At a well-attended and most cheery subscription supper, which took place after the last Concert, the toast immediately following the health of the Duke was that of the Conductor. Its proposer narrated how "our Steinbach" had originated the idea of holding the Festival, stirred up everybody else, written innumerable letters, and, in fact, made the Festival the success it had been. Herr Steinbach, in replying, modestly assigned to his collaborators large shares in the final result, and then, in touchingly affectionate terms, proposed the health of "our Master, Brahms," whereupon many, especially of the younger *convives*, left their seats and crowded round the great composer in order to clink glasses with him. What he said in reply to the toast consisted, as far as I was able to hear and understand him, mainly of ingeniously constructed reasons designed to escape having to make a speech at all. He did not, however, sit down without having spoken hearty words of thanks and recognition, nor without having amused his audience by saying that, as Providence had not brought him into the world with so common a patronymic as Schmidt or Müller, he could at least say without vanity that he was the first composer of his name.

The only other noteworthy speech was from Dr. Joachim, who in a few admirably chosen words, at once full of dignity and wholly free from self-consciousness, paid a tribute of high appreciation to the orchestra and chorus. He closed by quoting from Schiller's poem "to artists" the words "Man's dignity is trusted to your hands, preserve ye it." No one could with better right have urged this behest on younger colleagues than a man whose whole public career has been one long embodiment of it.—I am, Sir, yours truly,

SEDLEY TAYLOR.

Trinity College, Cambridge,

October 4, 1895.

[We had heard, from an English artist present at Meiningen, of the excellent performances given there in connection with the recent Festival, and on that account are all the more glad to publish the letter with which Professor Sedley Taylor has favoured us. It is said that our correspondent, after hearing Beethoven's Mass in the German town, travelled post haste to Leeds to hear it a second time. A comparison of the two renderings from the pen of so competent a critic would be extremely interesting and valuable. We take the opportunity, while thanking Professor Taylor, to suggest that other travellers into regions not visited by English professional critics might do far worse than send us their observations on notable musical doings.—ED., M.T.]

MR. EDWARD ELGAR has accepted the invitation of the committee of the North Staffordshire Musical Festival to write a new cantata for production at Hanley in October of next year.

DR. VILLIERS STANFORD'S Choral Ode "The Revenge" has been accepted by Herr Siegfried Ochs for performance this autumn by the Berlin Philharmonic Choir.

TO CORRESPONDENTS.

. Notices of concerts, of which programmes must invariably be sent and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur. Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

E. AMES.—You will find ample information in Carl Engel's "The Literature of National Music" (Novello), and in the article "Song," in Grove's Dictionary.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BATH.—The fine new organ erected by Messrs. Norman Bros. and Beard, of Norwich, in the Abbey Church, was formally opened by Sir Walter Parratt on the 11th ult., during which day he gave three Recitals on the instrument. The new instrument, which contains fifty-two speaking stops, is excellently situated in the North and South arches, under the tower, the pedal organ being placed on either side of the North transept.

BOLTON.—An effective performance of Mendelssohn's "Elijah" was given, on the 19th ult., in the Albert Hall, by the Choral Union, under the conductorship of Mr. J. M. Bentley. The title rôle was ably sustained by Mr. John Sandbrook, and the other principal soloists were Miss M. Brown, Miss J. Rankin, and Mr. W. Green, who were assisted by Miss Ramsden, Miss Bentley, Mr. T. Marsh, and Mr. E. Bennett. Mr. F. Ford led the orchestra, and Mr. W. Mullineux presided at the organ.

BRIGHTON.—The Brighton School of Music is to be congratulated on the acquirement of a three-manual organ, recently built by Messrs. Morgan and Smith, in the Athenæum Hall of the Institute. The instrument was formally opened, on September 27, by Dr. Alfred King, who played a selection of music which advantageously displayed the tone and resources of the organ. Pleasing variety was supplied to the programme by the singing of Miss Alice Holman and Mr. Theo. Field, both successful students of the school.

CARDIFF.—At St. German's Church, on the 2nd ult., Mendelssohn's "Hymn of Praise" was sung by the choir, assisted by full orchestra and organ. The solos, &c., were all taken by members of the choir, the singing of the boys being exceptionally good. The orchestra, under the leadership of Mr. E. T. Roberts, gave a very fair rendering of the Symphony, and Mr. T. E. Aylward, at the organ, played with excellent taste. Mr. W. H. Higgins (organist and choirmaster of the church) conducted, and the result of his instruction was apparent in the attack and finish of the chorus.

CHRISTCHURCH.—An Organ Recital was given on the 5th ult., in the Priory Church, by Mr. E. L. Precey. The programme consisted of pieces by Handel, Mendelssohn, Widor, Bach, H. Smart, Dubois, Rheinberger, Schumann, Haydn, and Batiste. Vocal selections were given by Miss Legge, Miss Walden, and Mr. A. W. Russe.

COVENTRY.—Mr. H. C. Perrin, the organist of St. Michael's Church, gave, on the 17th ult., in the Corn Exchange, a high-class Concert, the principal feature of which was an effective performance of Professor Stanford's fine choral ballad "The Revenge."

CRATHIE.—On the 11th ult. Mr. Ralph Dadge, the organist of the Parish Church, had the honour of playing a selection of pieces on the organ in Crathie Church before the Queen and members of the Royal family.

FAREHAM.—The first of two Concerts announced by the Temperance Choral Union, under the conductorship of Mr. W. G. Hedges, was given on the 9th ult., in the Town Hall. The chief pieces in the programme were a selection from "The Messiah," Mendelssohn's "Hear my Prayer," and the cantata "Daniel," by Messrs. G. F. Root and W. B. Bradbury. Miss Tutte sang the solo part in Mendelssohn's Motet, and the other principal vocalists were Miss M. Niven, Miss Townsend, Miss Pink, Miss F. Shilling, the Rev. G. Corin, Mr. R. Kirkby, and Mr. H. Tutte. The choir, consisting of about fifty voices, was accompanied by the orchestra connected with the Society.

HALIFAX, NOVA SCOTIA.—J. T. Masser's Harvest Cantata, which is well worth the attention of choirs, was finely rendered by the choir of St. Luke's Cathedral on the 3rd ult. Mr. Frank Gatward (organist and choirmaster) presided at the large organ recently built by Messrs. Norman Bros. and Beard, England.

KEIGHLEY.—The fourth annual West Riding Musical Competition, associated with the name of the late Mr. W. H. Summerscales, was held at the Keighley Institute on the 12th ult., when thirty-five competitors entered their names for the three medals and money prizes. Some excellent playing and singing were listened to by a numerous audience of friends and musical enthusiasts, and the awards, which appeared to give general satisfaction, were presented by Mr. Leolin Brigg. Mr. R. H. Moore fulfilled the duties of accompanist in an admirable manner.

MELBOURNE, AUSTRALIA.—A Concert was given in Chalmers' Church on August 29, when the choir was assisted by Miss A. Millar, Miss F. Mitchell, Mr. F. Holt, and Mr. J. Brierley, whose singing afforded manifest satisfaction. A string quartet, consisting of Messrs. A. Zelman, jun., Ryder, F. Tate, and C. Harrison, played Beethoven's First Quartet in F (Op. 18), and organ solos were contributed by Mr. W. E. Nott.

MONTREAL, CANADA.—Mr. E. A. Hilton, Organist and Choirmaster of Dominion Square Methodist Church, resumed his monthly Organ Recitals on September 28, when he was assisted by Miss Perego (organist), Messrs. W. E. Wilson, J. H. Smith, Audas, and Charles Kelly (vocalists). Among the organ pieces in a well selected programme were the Prelude to "Lohengrin" and Mendelssohn's First Organ Sonata.

PRESTON.—The Ambulance Society gave a Concert in the Public Hall on the 5th ult. The chief attractions were the performances of the Band of the Carabineers and the singing of Miss Marjorie Eaton, a vocalist of much promise and ability. Miss Simpson and Mr. Calderbank each sang two songs, Mr. W. Miles recited, and Mr. J. E. Adkins accompanied.

SELATTYN.—During the Harvest Thanksgiving Services, celebrated in St. Mary's Church on the 10th ult., an effective Organ Recital was given by Mr. Frank Pulein, Organist of the Parish Church, Wrexham.

SUNNINGDALE.—Dr. C. H. Lloyd's cantata "Hero and Leander" was performed by Mr. E. Stephenson's Choir at the National Schools, on the 17th ult. The principal soloists were Mdlle Paolina Gilardoni and Mr. H. Scott, and the orchestra was led by Mr. Tyler.

TENBY.—On the 16th ult. Mr. Cyril Church gave his 100th and last Organ Recital in the Parish Church, where he has filled the post of organist and choirmaster for over four years. He is now resigning it to occupy a similar position at the Parish Church of Romford. The programme included works by H. Smart, Lemmens, Guilmant, Widor, Loret, and the performer.

TRENT.—The sixth public Organ Recital at Trent College was given, on the 15th ult., by Mr. G. H. Fox, who played an attractive selection of music by various well-known composers.

UDDINGSTONE.—An attractive selection of music was played on the organ, on the 2nd ult., in the Parish Church, by Mr. W. Padget Gale. Vocal solos were contributed by Miss G. Riley and Mr. R. J. Stevenson.

ORGAN APPOINTMENTS.—Mr. Cyril G. Church, Organist and Choirmaster to Parish Church of St. Edward the Confessor, Romford.—Mr. Arthur T. Froggatt, Organist and Choirmaster to Parish Church, Dudley.—Mr. G. J. Fyfield, Organist and Choirmaster to Highclere Parish Church.—Mr. Frederic Leeds, Organist and Choirmaster to St. Mary's Parish Church, Lewisham.—Mr. Herbert V. Miniken, Organist and Choirmaster to St. Olave's, Southwark.—Mr. William J. Young, Organist and Choirmaster to St. Elizabeth's Parish Church, Reddish Green, Stockport.

CHOIR APPOINTMENTS.—Mr. Albert Edward Edwards (Solo Alto), to H. M. Chapel Royal, Hampton Court, and St. Mark's, Surbiton.—Mr. Dan Jones (Solo Tenor), to Trinity College Chapel, Dublin, and Christ Church Cathedral.—Mr. Robert George Kings (Bass), to Croydon Parish Church.

CONTENTS.

	Page
Henry Purcell: an Appreciation	745
A Brief Life of Purcell	739
Purcell's Birthplace and Residences	733
Portraits of Purcell	735
Purcell and Dr. Arne	738
Occasional Notes	738
Facts, Rumours, and Remarks	740
Leeds Musical Festival	742
Covent Garden Opera	743
Crystal Palace Concerts	744
Richter Concerts	744
Promenade Concerts	744
Pianoforte Recitals	745
The Purcell Memorial Performances	745
Royal Academy of Music Lectures	745
Gresham Lectures	746
Reviews	747
Foreign Notes	748
Music in Belfast	758
" Birmingham	758
" Bristol	758
" Dundee	759
" East Anglia	759
" Edinburgh	759
" Glasgow	759
" Liverpool	760
" Manchester	760
" North Staffordshire	761
" Northumberland and Durham	761
" Nottingham	761
" Sheffield and District	761
" Yorkshire	761
" Paris	761
" America	763
Anthem for Advent—"The night is far spent"—Bruce Steane	749
Anthem for Christmas—"Mercy and truth are met together"—John Stainer (Extra Supplement)	764
General News (London)	765
Obituary	766
Correspondence	767
Answers to Correspondents	767
Brief Summary of Country News	767
List of Music published during the last Month	769

THE MUSICAL TIMES.

SCALE OF TERMS FOR ADVERTISEMENTS.

	£	s.	d.
Two Lines	0	3	0
Three Lines	0	3	4
For every additional Line	0	0	10
Half a Column	2	0	0
A Column	4	0	0
A Page	7	10	0

Special Pages (Cover, &c.) by arrangement.

A remittance should be sent with each Advertisement.

SPECIAL NOTICE.

To ensure insertion in proper position Advertisements should reach the Office
NOT LATER THAN THE TWENTIETH
 of each Month.

DURING THE LAST MONTH.

Published by NOVELLO, EWER & CO.

PURCELL, HENRY.—Ode on St. Cecilia's Day (1692) ("Hail! bright Cecilia"). The words written by Doctor **NICHOLAS BRADY**. Edited, and the Pianoforte Accompaniment arranged, by **J. A. FULLER MAITLAND**. Paper cover, 2s.

TSCHAIKOWSKY, P.—Twelve Pieces. For the Pianoforte. Op. 40. Edited and Fingered by **FRANKLIN TAYLOR**. In Two Books. 2s. 6d. each.

SCHUMANN, ROBERT.—Sketches for the Pedal Pianoforte (Op. 58). Edited by **AGNES ZIMMERMANN**. 1s.

GAUL, ALFRED R.—"Around the Winter fire." A Christmas Cantata. For Female Voices. Words by **SHAPCOTT WENSLEY**. 2s. Words only, 10s. per 100. Tonic Sol-fa edition, 9d.

WAGNER, RICHARD.—"Lohengrin." A Romantic Opera, in Three Acts. Translated into English by **NATALIA MACFARREN**. Book of words, 1s.

—"Tannhäuser." A Romantic Opera, in Three Acts. The English version by **NATALIA MACFARREN**. Book of words, 1s.

—"Flying Dutchman." A Romantic Opera, in Three Acts. The English version by **NATALIA MACFARREN**. Book of words, 1s.

THE SCHOOL MUSIC REVIEW. No. 41. Contains the following Music in both Notations:—"All among the barley." By **ELIZABETH STIRLING**. "Sweet Music." Easy Two-part Song (Unaccompanied). By **MAINZER**. Studies in Change of Key. Studies, including common accidentals. 13d.

NOVELLO'S SCHOOL SONGS.—Edited by **W. G. McNAUGHT**. Published in two forms. A. Voice Parts in Staff and Tonic Sol-fa Notations, with Pianoforte Accompaniment, 8vo size; B. Voice Parts only in Tonic Sol-fa Notation.

A. B.
No. 320. Blow, blow, thou winter wind **R. J. S. STEVENS** 1d.
" 332. Joan, to the maypole **HAMILTON CLARKE** 1d. —
" 333. Golden slumbers kiss your eyes **HAMILTON CLARKE** 1d. —

BROCK, CAMERON.—Benedicite, omnia Opera. Set to music in Chant Form (with Two Quadruple Chants for the Te Deum). 2d.

ELVEY, GEORGE—(in E). Magnificat and Nunc dimittis. (No. 258. Novello's Parish Choir Book.) 6d.

FOWLES, GODWIN—(in D). Magnificat and Nunc dimittis. 6d.

HODSON, HENRY EDWARD—(in E flat). Magnificat and Nunc dimittis. 3d.

SOUTHWARD, W. T.—(in B flat). Magnificat and Nunc dimittis. 4d.

TRIMNELL, T. TALLIS—(in E). Cantate Domino and Deus miseratur. (No. 243. Novello's Parish Choir Book.) 4d.

TILLEARD, J.—"Through the day Thy love has spared us." Hymn. (No. 257. Novello's Parish Choir Book.) 2d.

BURRIDGE, J. B.—Hymn Tunes and Chants. 6d.

CARNALL, ARTHUR.—Vesper Hymn. On Card. 1d.

DYKES, J. B.—Choral Graces Before and After Meals. Words by the Rev. S. CHILDS CLARKE. (No. 242. Novello's Parish Choir Book.) 13d.

CODNER, D. JOHN D.—"The Boy's Dream." A Christmas Carol. Words by the Rev. J. E. MILLARD. 2d.

HUGHES, J. T.—Two Christmas Carols. No. 1. "Nature in icy fetters bound"; No. 2. "Carol of the Four Days." 3d.

MAUNDER, J. H.—Two Carols. For Christmas. No. 1. "All this night bright angels sing"; No. 2. "Angels from the realms of glory." 3d.

HANDEL.—"How excellent Thy Name" and "Hallelujah." From "Saul." (No. 772. Novello's Octavo Choruses.) 13d.

MAUNDER, J. H.—"Christians, awake, salute the happy morn." Anthem. For Christmas. 3d. Tonic Sol-fa, 2d.

MENDELSSOHN.—"The Lord hath commanded." From "As the hart pants." (No. 526. Novello's Octavo Anthems.) 4d.

PALESTRINA.—"Come, let us worship." Anthem. For general use. (No. 59. Novello's Short Anthems.) 13d.

PETTMAN, EDGAR.—"The Miserere." (No. 518. Novello's Octavo Anthems.) 13d.

PURCELL, HENRY.—"Sing unto God, O ye kingdoms." Anthem. For Bass Solo and Chorus (Chorus only). (No. 535. Novello's Octavo Anthems.) 2d.

DURING THE LAST MONTH—continued.

STAINER, JOHN.—"Mercy and truth are met together." Anthem. For Christmas. (No. 527. Novello's Octavo Anthems.) 3d. Words only, 3s. per 100.

WALMSLEY, T. A.—"Remember, O Lord, what is come upon us." Anthem. For Lent or general use. (No. 523. Novello's Octavo Anthems.) 4d.

CLARKE, HAMILTON.—"To-day and to-morrow." Chorus (three parts). For Female Voices. With ad lib. Accompaniments for Castanets, Triangle, and Tambourine. (No. 308. Novello's 8vo Edition of Trios, &c., for Female Voices.) 4d.

ROBERTS, J. VARLEY.—"I prithee, send me back my heart." A Four-part Song. For Men's Voices. The poetry by Sir JOHN SUCKLING. (No. 288. The Orpheus.) 4d.

—"I prithee, send me back my heart." A Four-part Song. The poetry by Sir JOHN SUCKLING. (No. 739. Novello's Part-Song Book.) 3d.

STATHAM, F. REGINALD.—South African National Songs. No. 1. "While Table Mountain stands"; No. 2. Volkslied of the Orange Free State; No. 3. Volkslied of the South African Republic; No. 4. "The Four-colour"; No. 5. "Come, brothers, come." 6d. Dutch edition, 6d.

DYE, ALFRED J.—"Her Rose." Song. For Baritone. The words written by WILLIAM WOODWARD. 2s.

MARSHALL, DENDY.—March, in F. For Pianoforte. 2s.

THOMAS, W. VINCENT.—"The Brook." A Composition for the Pianoforte. 2s.

BACH, JOHN SEBASTIAN.—Organ Works. Edited by J. F. BRIDGE and JAMES HIGGS:—

- | | | |
|--------|---|-----|
| No. 1. | Fugue, in D minor ("The Giant") | 1 0 |
| " 2. | Prelude and Fugue, in E minor (The well-known "Short" E minor) | 1 0 |
| " 3. | Prelude and Fugue, in C major | 1 0 |
| " 4. | Fugue, in G minor (The well-known "Short" G minor) | 1 0 |
| " 5. | Toccata, in D minor | 1 6 |
| " 6. | Prelude and Fugue, in D major | 1 6 |
| " 7. | Prelude and Fugue, in E flat major (The Fugue known as "St. Ann's") | 1 6 |
| " 8. | Prelude and Fugue, in A minor (The "Great" A minor) | 1 6 |
| " 9. | Prelude and Fugue, in B minor (The "Great" B minor) | 1 6 |
| " 10. | Prelude and Fugue, in E minor (The "Great" E minor, the Fugue known as "The Wedge") | 1 6 |
| " 11. | Fantasia and Fugue, in G minor (The "Great" G minor) | 1 6 |
| " 12. | The "Great" Toccata and Fugue, in C major | 1 6 |

NOVELLO'S ORIGINAL COMPOSITIONS for the ORGAN:—

- | | | | |
|----------|---------------|-------------|-----|
| No. 242. | Réverie, in C | H. S. IRONS | 1 0 |
| " 243. | Romance, in G | H. S. IRONS | 1 0 |

NOVELLO'S PUBLICATIONS in the TONIC SOL-FA NOTATION. Edited by W. G. McNAUGHT.

- | | | | |
|----------|---|--------------------|------|
| No. 855. | Drinking Song. A Four-part Song. For Men's Voices | HERMANN GOETZ | 1d. |
| " 867. | Let us all go Maying. Ballad | R. L. DE PEARSELL | 1d. |
| " 870. | I came not to call the righteous. Anthem. For Solo, Quartet, and Chorus | CHARLES VINCENT | 1d. |
| " 882. | Praise, my soul, the King of Heaven | E. V. HALL | 13d. |
| " 884. | Te Deum laudamus | ARTHUR W. MARCHANT | 13d. |
| " 885. | Magnificat and Nunc dimittis | ARTHUR W. MARCHANT | 13d. |
| " 886. | Flow, O my tears | JOHN BENET | 1d. |

SCHUBERT, FRANZ.—Mass in F. 9d.

GLUCK.—"Orpheus." Choruses only. 1s.

"Ave! Now let prayer and music meet." T. W. BLAKE 2d.

ROBERT COCKS & CO.'S NEW PUBLICATIONS.

"MESSIAH" AND "CREATION"
("THE PERFORMING" EDITIONS)

EDITED BY
G. A. MACFARREN.

Super-royal 8vo.
Paper cover, 2s. each; paper boards, 2s. 6d.; scarlet cloth, extra, lettered, 4s. Words, 6d.
It is important to order "THE PERFORMING" EDITIONS to ensure the right one being sent.

MODERN CHURCH MUSIC (Burlington Series).
Contributors: Edwin H. Lemare, Arthur E. Godfrey, Frank L. Moir, John P. Attwater, Oliver King, &c. 15 Nos. now ready.
List on application.

ROBERT COCKS & CO.'S

NEW PUBLICATIONS—Continued.

CHRISTMAS CAROLS.—TWELVE ORIGINAL CAROLS. Words by MAY GILLINGTON. Music by Howard Talbot, A. C. Mackenzie, W. J. Westbrook, Arthur E. Godfrey, George C. Martin, Frank L. Moir, Alfred J. Eyre, and Lawrence Kellie. Separate numbers, 2d. each; or, complete in paper cover, 1s. net; cloth, 2s. net. Words only, complete, 2d.

TWELVE CHRISTMAS CAROLS. For Voices in Unison, chiefly designed for Children. Words by MAY GILLINGTON, music by ARTHUR E. GODFREY. Complete with both notations, in paper cover, 1s. net. An Edition with illustrations and cover designed by May Bowley, 3s. 6d. net.

THREE SCOTCH POEMS, transcribed for the Pianoforte. By L. EMIL BACH. Dedicated to I. PADEREWSKI. 3s. net. Also as Duets, 4s. net. Cover designed by MAY BOWLEY.

NEW ORGAN MUSIC.

THE ORGAN RECITAL SERIES. Selected and Edited by EDWIN H. LEMARE. New Numbers:—
No. 7. Andante in D. By ALFRED HOLLINS. 2s. net.
" 8. Grand Chœur. By ALFRED HOLLINS. 2s. 6d. net.
" 9. Andantino and Finale in B flat. By W. WOLSTENHOLME. 2s. 6d. net.
Complete list of Organ Music, on application.

CANTATAS, Music for Choral Classes, Part-Songs, Duets, Trios for Ladies, &c. Lists on application.

THE NATURAL USE OF THE VOICE. A Text-Book, by GEORGE E. THORP and WILLIAM NICHOLL, Professor of Singing in the Royal Academy of Music. Crown 8vo, 139 pp., cloth, 5s.

MODERN METHOD SERIES:—

- No. 1. Walter Macfarren's Pianoforte Method. Paper, 3s. net; cloth, 4s. 6d. net.
- " 2. Otto Peiniger's Violin Method. Paper, 2s. 6d. net; cloth, 4s. net.
- " 3. Edwin Holland's Method of Voice Production. Paper, 4s. net; cloth, 5s. net.
- " 4. Dr. E. H. Turpin's Organ Method. In Preparation.
- " 5. Dr. H. Keeton's Church and Cathedral Choristers' Singing Method. Paper, 2s. net; cloth, 3s. net.
- " 6. Chas. Webb's Manual of Class-Singing in both Notations. Paper, 1s. 6d. net; limp cloth, 2s. net.
- " 7. Hermann Smith's Art of Tuning the Pianoforte. Limp cloth, 2s. net.
- " 8. William Thynne's Art of Tuning the Organ. In Preparation.
- " 9. Anatole Piltan's The Human Voice: Its Mechanism and Phenomena. Paper, 5s. net; cloth, 6s. net.
- " 10. F. Corder's The Orchestra, and how to write for it. Cloth, 10s. 6d. net.

Other Methods in preparation.

RECITATION-MUSIC SERIES. Popular Recitations set to appropriate Music by STANLEY HAWLEY.

1. The Bells. EDGAR ALLAN POE. 2s. 6d. net.
2. Lorraine, Lorraine, Lorraine. CHARLES KINGSLEY. 2s. net.
3. Soul Music. G. J. WHYTE-MELVILLE. 2s. net.
4. The Story of the faithful Soul. ADELAIDE A. PROCTER. 2s. 6d. net.
5. Riding through the broom. G. J. WHYTE-MELVILLE. 2s. net.
6. Curfew must not ring to-night. ROSA HARTWICK-THORPE. 2s. net.
7. The Raven. EDGAR ALLAN POE. 3s. net.
8. Young Lochinvar. SIR WALTER SCOTT.
9. A Ballad of Hell. JOHN DAVIDSON.
10. What my Lover said. HORACE GREELEY. 2s. net.
11. The Legend Beautiful. LONGFELLOW.
12. The thin red Line. ALICE C. MACDONELL.
13. In the Round Tower at Jhansi. CHRISTINA ROSSETTI. 2s. net.

The Numbers with prices affixed are published, and the remainder are in preparation.

CATALOGUES comprising over 20,000 Standard and Popular Publications for Voice, Piano, Organ, Violin, Viola, Violoncello, Flute, Banjo, Guitar, Mandoline, Orchestra, &c.; also Elementary and Theoretical Works, Post-free on application. Please state which catalogues required.

6, NEW BURLINGTON ST., LONDON, W.

MR. JOHN RIDDING (Principal Baritone, J. W. Turner's English Opera Co.), **DISENGAGED**, for Oratorio, Opera Recitals, or Ballad Concerts. Permanent address, 20, Algernon Road, Birmingham.

SOLO BOY.—WANTED, a thoroughly competent SOLO BOY, for a Church in the North of London. Adequate terms will be paid to a suitable Chorister. Address, M., Burton House, Richmond, Surrey.

BOYS, with Good Voices, and some knowledge of Music, **WANTED**, for St. Thomas's, Regent Street. Payment according to ability. Write, Mr. Crowest, 57, Canonbury Park North.

MISS CLARA POOLE

(PRIMA DONNA CONTRALTO)
OF THE ALBERT HALL ROYAL CHORAL SOCIETYAND
RICHTER CONCERTS, &c.

All communications respecting Engagements to Mendelssohn Parry, 31, St. James's Square, W.

ALTO WANTED. Church in N.W. district. Good reader. Communicant. £12. Sunday morning and afternoon. August holiday. Letter, Organist, 16, Dalmeny Avenue, N.

TENOR REQUIRED, for All Saints' Church, Blackheath. Salary, £20. Apply to Mr. C. E. Tinney, 34, Wemyss Road, Blackheath, S.E.

VACANCIES for BASS, TENOR, and ALTO in St. Paul's Church, Colwyn Bay. Salaries according to capabilities. Apply, Vicar.

THE BRIXTON AMATEUR ORCHESTRAL SOCIETY (Estd. 1890) (Conductor, Mr. C. W. F. Welchman) meets for practice at St. Andrew's Schools, Stockwell, on Thursdays, at 8 p.m. There are a few vacancies. Hon. Sec., John Gray, 14, Raeburn Street, Brixton, S.W.

A SPECIALTY FOR CONCERTS.—SOLOS on a PEAL OF SILVER BELLS, with Pianoforte or Orchestral Accompaniment. Bell effects in works undertaken. R. B. Hopkins, Royal Campanologist, 17, Kellett Road, Brixton, S.W.

MR. F. PENNA (Prof. L.A.M.) will give his LECTURE, with Illustrations, upon Mendelssohn's Portrait of "Elijah," on November 12, at the School Rooms, Kilburn, in connection with Holy Trinity. Letters to St. Lawrence Flats, Kilburn.

MR. STIEBLER COOK, A.R.A.M., is prepared to receive PUPILS for the PIANOFORTE and VIRGIL CLAVIER (recommended and adopted by Paderewski, Hans von Bülow, Vladimir de Pachmann, and others). The phenomenal results achieved by the diligent and correct use of the Clavier are the natural outcome of the most perfect system of technical training for the Pianoforte ever formulated. Mr. Cook is at home on Saturdays, from 4 to 5 p.m., for the purpose of explaining the system to those interested. For terms for Private or Class Lessons, address, 17, Keppel Street, Russell Square, W.C.

DR. C. J. FROST, 72, Wickham Road, Brockley, S.E., requires a **RESIDENT ARTICLED PUPIL**. Many advantages for obtaining experience in Choir Training. Weekly organ recitals. Three and four-manual organs. Two Choral Societies, Orchestra, and various classes.

ASSISTANT-ORGANIST WANTED, end of November, for St. Mary Magdalene's, Paddington. £20 per annum. Resident in neighbourhood if possible. Must be communicant and good reader, with some experience as Choirmaster. Apply, by letter only, with copies of testimonials, to Organist, 64, Westbourne Park Villas, W.

ORGANIST desires to compete for **CHURCH APPOINTMENT**, in any locality conveniently near to South-Eastern Railway (on which Advertiser is a season ticket holder). Accustomed to full services. Stipend not so much an object as a good organ and service. Excellent references as to ability, character, &c. Apply, R. Larkin, Grove Park, Kent.

PIANOFORTE TUNER, for Eastern Counties. A thoroughly good TUNER; must be well recommended. Say salary, experience, age, and whether married, &c. Kirk, Messrs. Novello and Co., 1, Berners Street, W.

PIANO TUNER WANTED a firm in Scotland. Apply, with testimonials and photograph, to Bono, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

PIANO TUNING.—WANTED, for a Lincolnshire House, a good TUNER who can also regulate American Organs. No one need apply unless both work and character are very good. Position permanent and wages good. State past employments. Address, First Class, Novello, Ewer and Co., 1, Berners Street, W.

WANTED, shortly, **First-class TUNER** for Country, used to Organs and Harmoniums. Apply, with references and photo, stating age and salary required, to G., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

REQUIRED TO PURCHASE, a really high-class **TEACHING CONNECTION** (music). London preferred. Only principals dealt with. Address, Musician, care of Messrs. Chappell and Co., 50, New Bond Street, W.

ORGANS for SALE or HIRE.—Grand 35-stop 3-manual Organ, nearly new; 14-stop 2-manual, nearly new. Superior new 17-stop Organ; ditto, 14 stops. Several 1-manual Organs, from £15. Estimates given for any size Organs and alterations. Alfred Monk's Organ Works, 550a, Holloway Road, London.

VOL. II. of "THE NEW MUSICAL EDUCATOR," a Library of Musical Instruction, by eminent specialists, edited by JOHN GREIG, Mus. Doc., Oxon., is now ready. The publishers wish to offer this through the profession and not through shops. Masters and Teachers, in London and Home Counties, wishing to support the new idea, fullest advantages, apply to W. R. Howell & Co., Bedford Row Chambers, Theobalds Rd., W.C.

The Westminster Singers.

MR. WALTER COWARD. | MR. HARPER KEARTON.
MR. CHARLES ACKERMAN. | MR. W. H. BRERETON.

RECENT PRESS OPINIONS.

"There was not a vacant seat at the Seventh Grand Special Concert. On this occasion

The Westminster Singers

made their first appearance in Llandudno. We venture to predict it will not be their last. These talented vocalists fully maintained their high reputation. In each instance they found it necessary to sing again."—*Llandudno Directory*, August 14, 1895.

"The Westminster Singers

are not surpassed by any similar combination now before the public."—*Leeds Mercury*, September 25, 1895.

"Another instance of highly-trained co-operation was to be found in the clever singing of

The Westminster Singers

who achieved a distinct success."—*Yorkshire Post*, September 25, 1895.

"Of

The Westminster Singers

it would be hard to say whether they or 'The Meisters' are the better company."—*East Anglian Times*, October 23, 1895.

"THE

capital Westminster Singers."

Daily Telegraph, October 15, 1895.

Address, 38, Salcott Road, Wandsworth Common, S.W.;
or, Principal Agents.

TO BE PERFORMED BY THE PUPILS OF THE
ROYAL COLLEGE OF MUSIC,
AT THE LYCEUM THEATRE, ON NOVEMBER 20.

DIDO AND ÆNEAS

AN OPERA

THE WORDS WRITTEN BY
NAHUM TATE

THE MUSIC COMPOSED BY

HENRY PURCELL.

Edited from MS. Scores, and an Accompaniment for the Pianoforte
added, by

WILLIAM H. CUMMINGS.

Price Two Shillings and Sixpence.

London and New York: NOVELLO, EWER and Co.

Just Published.

(No. 46. Novello, Ewer and Co.'s Music Primers and Educational Series. Edited by Sir JOHN STAINER and Dr. C. HUBERT H. PARRY.)

A DICTIONARY

OF

Pianists and Composers for the Pianoforte

WITH AN APPENDIX OF MANUFACTURERS
OF THE INSTRUMENT

BY

E. PAUER.

Price Two Shillings.

In Paper Boards, Two Shillings and Sixpence.

London and New York: NOVELLO, EWER and Co.

THE SCHOOL MUSIC REVIEW.

GRADUATED EXERCISES FOR ELEMENTARY CLASSES IN BOTH NOTATIONS.

In the October issue of *THE SCHOOL MUSIC REVIEW* a series of graduated exercises in both notations were commenced. These exercises will be adapted for use in school and other classes beginning an Autumn course. They will provide not only easy sight singing studies to be done in the class room, but exercises suitable for home study. With blackboard work and an educational method of teaching songs, they will probably suffice for the needs of many school classes, or they will usefully supplement a regular class book.

School songs in both notations, and studies and tests of a more advanced character, will also be given as heretofore in the music section.

TO PUPIL TEACHERS AND OTHER STUDENTS.

LESSONS ON INTERVALS AND THEIR NOMENCLATURE.

The identification and nomenclature of intervals is one of the difficulties of elementary musical theory.

With a view to assist Teachers and Students a set of plain lessons upon this topic were commenced in the October issue of *THE SCHOOL MUSIC REVIEW*.

The system of naming recommended by the Education Department, the Royal Academy of Music, Trinity College, &c., will be used.

THE SCHOOL MUSIC REVIEW,

Published on the First of every Month,

Price (Letterpress and Music), 1s. 4d.; Annual Subscription (including Postage), 2s.

Teachers and others who wish to secure a regular supply of the letterpress section are recommended to order *THE SCHOOL MUSIC REVIEW* in advance. Only the music is reprinted according to demand.

THE SCHOOL MUSIC REVIEW,

PUBLISHED ON THE 1ST OF EVERY MONTH. Price 1s. 4d. ANNUAL SUBSCRIPTION, INCLUDING POSTAGE, 2s.

THE SCHOOL MUSIC REVIEW FOR NOVEMBER CONTAINS:—

GENERAL NOTES.

BI-CENTENARY OF HENRY PURCELL.

HELPS FOR THEORY STUDENTS.

MUSIC RECITALS AT THE SKINNERS' COMPANY'S SCHOOL, STAMFORD HILL, N.

INSPECTORS' MUSIC TESTS.

GRADUATED EXERCISES FOR SCHOOL CLASSES.—STAFF NOTATION AND TONIC SOL-FA.

NOTES ON THE GRADUATED EXERCISES.

LESSONS ON INTERVALS AND THEIR NOMENCLATURE. By W. G. McNAUGHT.

METHOD IN TEACHING. By JAMES GALLIE.

LONDON SCHOOL BOARD VOCAL COMPETITION ANNOUNCEMENT.

PERFORMANCE OF "RED RIDING-HOOD'S RECEPTION."

SCHOOL MUSIC AT THE CAPE.

THE SCHOOL MUSIC REVIEW,

FOR NOVEMBER.

CONTAINS THE FOLLOWING MUSIC IN BOTH NOTATIONS:—

"COME, IF YOU DARE." Solo and Chorus (S.S.A.). PURCELL.

"COME UNTO THESE YELLOW SANDS." Song and Chorus (S.S.A.). PURCELL.

ALSO AN EXTRA MUSIC SUPPLEMENT, CONTAINING "FULL FATHOM FIVE." Solo and Chorus (S.S.A.). PURCELL.

The Music and Exercises can always be obtained separately. Price 1s. 4d.

London and New York: NOVELLO, EWER and Co.

Office: 1, Berners Street, W.

CHRISTMAS CAROLS

SET TO MUSIC BY

J. FREDERICK BRIDGE, Mus. Doc.

CHILD DIVINE. Words by Rev. F. K. HARFORD. 2d.

JOY, YE PEOPLE. Words by Rev. F. K. HARFORD, M.A. 2d.

IN SORROW AND IN WANT. Words by Archdeacon FARRAR. 3d.

ALL JUBILANT WITH PSALM AND HYMN. Words by the Ven. Archdeacon FARRAR. 2d.

CHRISTMAS BELLS. Words from "In Memoriam," by ALFRED TENNYSON. 4d.

SWEETER THAN SONGS OF SUMMER. Words by the Author of "The Sower went forth sowing." 3d.

JESUS LYING IN THE MANGER. From "The Cradle of Christ." 3d.

London and New York: NOVELLO, EWER AND CO.

To Rev. J. H. LIGHT, B.A.

O ALL YE WORKS OF THE LORD

COMPOSED BY

CHAS. J. MOBERLY.

Price Twopence.

London and New York: NOVELLO, EWER AND CO.

WEBSTER'S
GROUNDWORK OF MUSIC

4th Edition. Price 1s.

WEBSTER'S
CHILD'S PRIMER OF THE THEORY
OF MUSIC.

3rd Edition. Price 1s.

London and New York: NOVELLO, EWER AND CO.

SPECIAL NOTICE TO COMPOSERS.

MESSRS. WICKINS AND CO. undertake the publication of

NEW COMPOSITIONS

in the best and most artistic style, upon exceptionally low terms, which will be sent post-free on application.

47, NEW BOND STREET, LONDON, W.

Rooms for teaching and practice from 1s. per hour inclusive.

IN THE PRESS.

NEW AND REVISED EDITIONS

OF THE

MASSES

COMPOSED BY

FRANZ SCHUBERT.

MASS IN F (now ready)	..	..	..	..	1s.
" IN G	..	..	..	..	1s.
" IN B FLAT (now ready)	..	..	..	..	1s.
" IN C	..	..	..	..	1s.
" IN E FLAT	..	..	..	..	2s.
" IN A FLAT	..	..	..	..	1s.

EDITOR'S PREFACE.

In accordance with the Decree concerning Church Music, drawn up by the Sacred Congregation of Rites, and approved of by His Holiness, Pope Leo XIII., on the 7th of July, 1894, I have revised this edition of Schubert's Masses.

Article 10 of this Decree says:—"Every piece in which words are found to be omitted, deprived of their meaning, or indiscreetly repeated is forbidden."

Article 11 says:—"It is forbidden to break up into pieces, completely detached, the verses which are necessarily interconnected."

While correcting the omissions which have been made in the text, I have altered the music as little as possible; but in no instance has the Composer's harmony been interfered with.

THOS. F. A. GALE, A.Mus., L.C.M.,
Organist and Director of the Choir,
St. Mary's, Clapham, London, S.W.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

ALFRED R. GAUL'S WORKS.

VOCAL SCORE, OLD NOTATION. 30TH TO 36TH THOUSAND.

RUTH

A PASTORAL CANTATA

WORDS BY

EDWARD OXENFORD.

"'Ruth' has been set to music by several composers; none, however, has become so worthily popular as the Cantata under notice. . . . It contains some charming music, and is highly characteristic of the story it so vividly illustrates."—*South Wilt Express*.

PERFORMED IN THE TOWN HALL, BIRMINGHAM,
ON TWELVE OCCASIONS.

Vocal Score, paper cover, 2s.; ditto, paper boards, 2s. 6d.; cloth, 4s.

The Choruses (only) in Vocal Score, for Musical Societies,
paper cover, 1s. Words, 5s. per 100.

Tonic Sol-fa Edition, 9d. Band Parts on loan.

THE MONTHS
TWELVE DUETS FOR TREBLE VOICES

Price Twopence each; or, complete, One Shilling and Sixpence.

THE BIRDS
SIX TRIOS FOR TREBLE VOICES

Price Twopence each; or, complete, One Shilling.

NEW SACRED SONG.
THE LAND OF WHICH I DREAM

Words by Dr. BONAR.

Price Two Shillings net.

A SONG OF LIFE

(ODE TO MUSIC)

- | | | |
|------------------------------|------------------|-------------------|
| No. 1. Lullaby. | No. 3. Serenade. | No. 5. Ave Maria. |
| " 2. King Cricket. | " 4. The Charge. | " 6. Requiem. |
| No. 7. Song of the Redeemed. | | |

SET TO MUSIC FOR FOUR-PART CHORUS.

Price One Shilling.

Tonic Sol-fa Edition, price Sixpence. Words, 4s. per 100.

THE LEGEND OF THE
WOOD

A JUVENILE OPERETTA IN ONE ACT

FOR UNISON SINGING

VERSE BY

MAUD BALDWIN.

Price One Shilling.

Tonic Sol-fa Edition, price Sixpence. Words, 7s. 6d. per 100.

MORNING

PART-SONG

FOR FOUR VOICES.

Sung with great success at the Crystal Palace.

Price Threepence.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

CORNET SOLOIST.—MR. HARRY J. PAUL accepts ENGAGEMENTS for Variety, Smoking, and Evening Concerts, Clubs, &c. Expenses. 1, Egmont Street, New Cross, S.E.

AN ARTIST would join good Concert Party as SOLO VIOLINIST, or would accept good teaching in some musical town where he could organise good orchestra or lead or conduct one already established. Address, Soloist, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

A. R.C.M. would like to receive ENGAGEMENTS as ACCOMPANIST. Good sight reader. S., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

ORGANISTS, CHOIRMASTERS, and every MUSICIAN should send for SPECIMENS (free) of DINHAM, BLYTH and CO.'S MUSIC AUTO-LITHO PRINTING. Anthems, Kyries, Services, Songs, &c., printed (black ink), from twenty-four and upwards, at trifling cost. 28, Fenchurch Street, London. Established 1872.

WANTED, immediately, a thoroughly competent OUT-DOOR TUNER. Well up in the tuning, regulating, and repairing of Pianos, Harmoniums, and American Organs. Apply, with copies of testimonials, to Pigott and Co., 112, Grafton Street, Dublin.

PIANOFORTE TUNER WANTED. Enclose C.D.V., state age, wages, and references, to Piano, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

TUNER seeks ENGAGEMENT. Ten years' experience. Understands American Organs and Harmoniums. Address, L. E., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

TUNER (blind) seeks EMPLOYMENT. Has had three years' training. Moderate salary accepted. M., 22, Althorpe Road, Upper Tooting, S.W.

GENERAL ASSISTANT WANTED, at once. Must be good Tuner and Repairer, with good knowledge of music and small goods. Apply, B. M. S., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

WANTED, by a Provincial Firm, young Man, as CLERK and ASSISTANT. Must be able to show off pianos. Long experience not necessary. State salary expected, references, and full particulars, to Organo, Messrs. Novello, Ewer and Co., 1, Berners Street, W.

APPRENTICE.—GENTLEMANLY YOUTH WANTED, in PIANOFORTE and MUSIC BUSINESS. Excellent opportunity to learn various parts of the trade. Age not under seventeen. Letters, B. M. S., Novello, Ewer and Co., 1, Berners Street, W.

TRAVELLER.—MR. J. B. MULLINS, who for the last nine years has represented Messrs. Edwin Ashdown, Limited, is disengaged and open to RE-ENGAGEMENT to Travel, or would Manage a Retail Business. Town or country. Eleven years' retail experience previous to travelling. Address, 12, Christopher Street, Finsbury Square, London, E.C.

YOUNG GENTLEMAN (22) desires SITUATION as MUSICSELLER'S ASSISTANT. Good Tuner; sight reader. Excellent references. Lee, 14, Clarence Road, Kilburn.

A YOUNG GENTLEMAN desires POST as MANAGER. Thoroughly understands tuning and repairing of Pianos, American Organs, and Harmoniums. Good Pianist and Organist. Apply, Trichord, Novello, Ewer and Co., 1, Berners St., W.

ORGAN PRACTICE (City), 1s. per hour. Three manuals, C.O. pedals. Willis (from Minories), 1, Aldgate Avenue, E.

ORGAN PRACTICE.—Three manuals; independent pedals. Terms, One Shilling per hour. Specification post-free. Blennerhasset's Studio, 1A, Vernon Street, King's Cross, W.C.

ORGAN PRACTICE.—Three manuals and pedals. One Shilling per hour. The South London Organ Studio, 343, Coldharbour Lane, close to Brixton Station.

NEW ORGAN STUDIO, with Three-manual PIPE ORGAN, blown by water. Terms for Practice, 1s. per hour. At Smyth's Music Depot, 54, London Road, Forest Hill, S.E.

AMERICAN ORGAN, 8½ guineas. 11 stops, including the two knee-stops, and the beautiful solo stops vox celeste and vox humana, two octave couplers. Handsome high case. Ten years' warranty. Easy terms. Packing and carriage free. T. D'Almaine and Co. (Established 170 years), 91, Finsbury Pavement, E.C. Open till 7; Saturdays, 3.

SEVERAL NEW and SECOND-HAND Church and Chapel ORGANS, one, two, and three manuals; 26, 19, 15, 12, and 9 stops. W. E. Richardson and Sons, Central Organ Works, Hulme, Manchester; and Preston.

PIPE ORGAN for SALE, of exceptional beauty and sweetness of tone, 2 manuals and pedals, 15 stops, including 5 composition pedals, 537 pipes. Case of polished mahogany, elaborately designed and enriched with satinwood and inlaid marqueterie. Worked by Crossley's Otto Gas Engine. Suitable for Residence, small Hall, or Private Chapel. Full specification sent on application to, and cards to view by, J. B. Cramer and Co., 46, Moorgate Street, London, E.C.

ORGANS (New and Second-hand) for SALE, from £20, with pedals. Instruments for Church, Chapel, and College, built on the most modern principles, at Bedwell and Son's, Cambridge Organ Works, Cambridge.

ORGAN for SALE. Two manuals and pedals; 18 stops. Price £150. Full particulars post-free. W. White, Grantham.

ORGAN for SALE.—2 Manuals and pedal; great, 5 stops; swell, 7; pedal, 1, and 4 couplers. Tubular actions to swell and pedal. R.C. of Organists' arrangements at keys and pedals. In pitch pine case, decorated front pipes, practically new; including erection, £200 net. F. H. Browne, Kent Organ Works, Deal.

ORGAN.—Extraordinary Bargain.—A fine-toned modern TWO-MANUAL ORGAN, containing 19 stops and all the latest improvements. Price £200. Fincham's Organ Factory, 150, Euston Road, London. Established 1817.

TWO-MANUAL and PEDAL AMERICAN ORGANS, by BELL, KARN, MASON & HAMLIN, &c. Several very fine instruments at low prices for cash. A three-manual and pedal, by MASON & HAMLIN; several large and powerful Harmoniums, by ALEXANDRE, TRAYSER, &c. Orchestral Organ, by TRAYSER, 25 guineas, cost 85. Two-manual, with 12 sets, by ALEXANDRE, 25 guineas. Stagg and Sons, 56, Red Lion Street, Holborn. Established 1867.

ORGAN for SALE.—Two Manuals, 13 stops; Pedals and Bourdons. R. Cope, 21, Jardin Street, Camberwell, S.E.

CHURCH ORGAN, 2 manuals, CC, and pedals. Good tone. Now in use in large London church. Must be sold to make room for new Organ. £80. Eustace Ingram, 361, Liverpool Road, London, N.

ORGAN for SALE.—Two complete manuals, CC to G, and full compass pedals; College Organist arrangements; handsome case; grand tone; perfect action. A great bargain. Entirely new. Full particulars, T. and H. Hewins, Organ Builders, Stratford-on-Avon.

CHURCH ORGAN (new).—7 stops on Great, 8 on Swell, 1 on pedals, 4 couplers, 6 composition pedals. Organ Works, Samuel and Twyford, Montague Road, Dalston.

MUSTEL ORGAN for SALE. Price One Hundred Guineas. Address, T. B., Messrs. Novello, Ewer and Co., 80 and 81, Queen Street, E.C.

ORGAN for SALE (Maker, SMITH, of Boston).—15 stops, pedals, &c. A grand instrument. Can be seen any time at 5, Brook Street, Grosvenor Square, W.

TWO-MANUAL and PEDAL AMERICAN ORGAN, by ED. SNELL and Co. Great diapason, voix celeste, oct. coupler, Bourdon, swell gamba, vox humana, 30 pedals, C.O. scales, two blowers. Slightly used. Great bargain; only 25 guineas (cost 40). Organist, 59, Bayham Place, Camden Town, N.W.

ORGANS! ORGANS! SALE BY AUCTION ON EASY TERMS OF PAYMENT. DISSOLUTION OF PARTNERSHIP.

NOTICE.—In order to close accounts of late Partnership several One and Two-manual ORGANS will be SOLD BY AUCTION, on the Premises, toward the end of November. Easy terms of payment. Apply, for Catalogues and appointment to view, to W. Beales, Organ Builder, Limes Road, Croydon.

HANDSOME Two-manual ORGAN for SALE. 9 stops, full compass radiating pedal-board, 16-ft. Bourdon. Cost 120 guineas; going for 60 guineas. Room wanted. Z., Messrs. Novello, Ewer and Co., 80 and 81, Queen Street, Cheapside, E.C.

Awarded Medal of Honour at the International Inventions Exhibition, London, 1885.

THE ONLY AWARD.

RUMMENS' Organ Pedal Attachment FOR PIANOFORTES.

DETACHABLE PEDAL BOARD.
EQUAL TO ORGAN PRACTICE.

Testimonials from all the Chief Organists of the day.
Write for particulars to

H. J. RUMMENS,
47, CHURCH ROAD, BRIXTON, S.W.

HYDRAULIC ENGINES for Organ Blowing. Blennerhasset's Patent "Perfect" Prize Medal Engines are the best. 18, Vernon Street, King's Cross Road, London, W.C.

ORGAN PEDALS to PIANOS.—New method of Attachment by TUBULAR PNEUMATIC. This action surpasses all mechanical actions for prompt and Organ-like Touch. It is less expensive, easy to attach, and does not injure the most delicate Pianoforte. Prospectus, with full description and price lists, on application to Norman Bros. and Beard, Organ Works, Norwich.

PIANO (BRINSMEAD), with detachable Organ Pedals, for SALE. Price £15. In good condition. A. M. B., 16, Springfield, Upper Clapton, N.E.

PIANO, 12½ guineas. Solid iron frame, trichord, full compass, celeste action, in handsome walnut case. Ten years' warranty. Easy terms; approval; carriage free. D'Almaine (Established 110 years), 91, Finsbury Pavement, City. Open till 7; Saturdays, 3.

FOR SALE, a fine Overstrung COTTAGE PIANO-FORTE, by BLÜTHNER, in rosewood case. Perfect condition. A. S. H., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

VIOLIN, by H. DERAZEY, solid mahogany fitted case, two bows. Two Violas, one old French, the other by JOHN KENNEDY, 1803. All fine and genuine old instruments, in perfect condition. Price £25. No time for correspondence. Inspection by appointment. Alpha, 23, Grosvenor St., Camberwell, Surrey.

FLUTE (Cylindrical) by A. COLLARD. Cocus; quite as new. Open G sharp. 18 silver-plated G.S. covered keys. £8 10s. Holly Lodge, Tetherdown, Muswell Hill.

VIOLIN STRINGS.—Send 9d. for samples of four best "E" Strings. Alphonse Cary, 3, Oxford Circus Avenue, London, W.

BUSINESS for DISPOSAL.—FOR SALE, a rapidly increasing PIANOFORTE and MUSIC BUSINESS in rising Watering-place. About £1,000 required. Suit energetic Tuner. Address, in first instance, Cater, care of Advertising Offices, 163, Queen Victoria Street, E.C.

PIANOFORTE and MUSIC BUSINESS.—To be SOLD, immediately, in a popular Watering-place, a well-established BUSINESS as a going concern, with good Hiring and Hire-Purchase Connection, large Tuning and Repairing branch, and general Sheet and Small Goods trade. Fine premises and splendid situation in leading thoroughfare. Capital required for stock, goodwill, running accounts, from £3,000 to £3,500, according to stock taken. Apply, M., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

"TOWER" ORGAN WORKS.—Specifications, Rebuilding, Repairs, Voicing and Tuning by experienced Artists. Pipes and Fittings. Second-hand Organs and Materials. T. R. Willis (from Minories), 1, Aldgate Avenue, London, E.

THE OLD FIRM.

P. CONACHER & CO.,
Organ Builders,
SPRINGWOOD WORKS,
HUDDERSFIELD.
TWO GOLD MEDALS.

NICHOLSON AND CO.,
ORGAN BUILDERS,
PALACE YARD, WORCESTER.
(ESTABLISHED 1841.)

Specifications and Estimates sent free.

T. R. WILLIS (from Minories, est. 1827), Maker of Musical Instruments of Brass and Wood Instruments, Harmonium Reeds, Strings, Wire, Violins, Concertinas, &c. 1, Aldgate Avenue, E.

Auction Rooms specially for the Sale of Musical Property.
MESSRS. PUTTICK and SIMPSON, Auctioneers, 7, Leicester Square, London, W.C., hold SPECIAL SALES of MUSICAL INSTRUMENTS on or about the 20th of every month. Sales of Musical Libraries, Music Plates, and Copyrights, Trade Stocks, Manufacturers' Plant, &c., are held as occasion may require. Valuations for Probate or Legacy Duty, or for Public or Private Sale. Terms on application.

IMPORTANT to MUSICSELLERS.—Having the largest and most varied stock in Europe, orders received in the morning are executed the same day. Terms and Catalogues on application.

AUTHORS' WORKS CORRECTED, REVISED, and PRINTED without delay, on exceptionally low terms. Estimates given on receipt of MSS.

London: B. WILLIAMS, 19, Ivy Lane, Paternoster Row, E.C.

CASSOCKS.—500 new Tailor-made, Black, Red, Violet, Blue, 98. to 208.; SURPLICES, from 38. to 128. "Surplice," The Church Agency, Limited, Lombard House, E.C.

Twenty-fourth Edition.

JOULE'S COLLECTION of 527 CHANTS, 57 RESPONSES, &c. Reduced price, 4s. 6d., paper cover; 6s., limp cloth; separate vocal parts, 2s. each. Tonic Sol-fa Notation, Score, 1s. 6d.

The Chants are selected with due reference to the position of the Reciting-note.

THE PSALTER, PROPER PSALMS, HYMNS, and CANTICLES. Pointed for Chanting by B. St. J. B. JOULE. Large type, price 2s. 6d. This Psalter, having been collated with the Sealed Books, is free from the errors contained in all other pointed Psalters, through printing from the incorrect copies commonly sold by the Stationers.

Tenth Edition.

JOULE'S DIRECTORIUM CHORI ANGLICANUM. 18mo, price 1s.; in cloth, 1s. 6d.

Seventh Edition.

JOULE'S DIRECTORIUM CHORI ANGLICANUM. 4to, in cloth, elegant, price 7s. 6d.

Seventh Edition.

THE ORDER FOR THE HOLY COMMUNION. Harmonised on a Monotone in a very simple manner for Parochial use. By B. St. J. B. JOULE. Price 3d. London and New York: NOVELLO, EWER and Co.

EUCHARISTIC HYMNS for the CHURCH'S SEASONS. Words by MILDRED BERESFORD HOPE. Music by ARTHUR HENRY BROWN. Words and Music, 2s.; Words only, 1d. London and New York: NOVELLO, EWER and Co.

Price 3s. 6d., cloth, red edges.

THE TUNE BOOK, with the additional Tunes as used at ST. ALBAN'S, HOLBORN, containing nearly 270 Tunes, for Long, Common, Short, and Peculiar Metres; together with several Gregorian Hymns and Antiphons; the Eight Gregorian Tones; the Music of the Reproaches; the Seven Last Words; and Litany Tunes, &c. London and New York: NOVELLO, EWER and Co.

IMPORTANT NEW WORK.

Every Organist should possess a copy.

Cloth, 2s. 6d. net; paper, 2s. net. Separate Numbers, 2d. each.

HYMN TUNES with VARIED HARMONIES. By J. W. ELLIOTT.

"Those who require Hymn Tunes with change of harmonies, suitable for the organ, will find just what they want in this work by J. W. Elliott. Each of the twenty tunes can be had separately. They are admirably done, and include well-known tunes, such as 'Hanover, &c.'" —*Musical Herald.*

London: PHILLIPS and PAGE, 8, Oxford Market, W.

Third Thousand.

TE DEUM LAUDAMUS in G. By ALFRED J. DYER. Price 4d. London and New York: NOVELLO, EWER and Co.

Fourth Thousand.

MAGNIFICAT and NUNC DIMITTIS in E flat, by WILLIAM S. VINNING, Mus. Bac., Cantab. Price 3d. London and New York: NOVELLO, EWER and Co.

MAGNIFICAT and NUNC DIMITTIS in F. By ARTHUR CARNALL. Price 4d. 2nd 1,000. London and New York: NOVELLO, EWER and Co.

SUNG by the LEADING CHOIRS of Great Britain, United States, Canada, &c., BENEDICITE in A. By FRANK GATWARD. Price Twopenny. London and New York: NOVELLO, EWER and Co.

TE DEUM LAUDAMUS in F flat. By JOHN A. METCALFE. Price 4d. London and New York: NOVELLO, EWER and Co.

THE SHEPHERD'S VISION. A new Cantata for Christmas. The music composed by C. WARD. Price 1s. London: HART and Co., 22, Paternoster Row, E.C. Sold also by the AUTHOR, at Speen, Princes Risborough.

CHURCH MUSIC, by D. R. MUNRO. TE DEUMS, in F and D. Price Twopenny each. Set in new novel forms; sung in churches where hitherto only Anglican chants were allowed. Every Choirmaster seeking something new should order copies. London and New York: NOVELLO, EWER and Co.

GILL'S EASY VOLUNTARIES.—"Messiah," "Judas," "Elijah," "St. Paul," "Creation." 1s. each book. London and New York: NOVELLO, EWER and Co.

ORGAN MUSIC, by eminent French and English Composers. Just published. Specimen copies, to profession, 6d. each. Thematic list post-free. THE GLASGOW MUSIC PUBLISHING COMPANY, 11, Bothwell Street, Glasgow.

NEW MUSIC! NEW MUSIC!

JUST PUBLISHED.—New Baritone Song, "THE OLD CHORISTER." Words by F. RHODES, Music by A. SHEARD. May be had at JOSHUA MARSHALL and Co., Ltd., Somerset Buildings, Huddersfield, post-free, 1s. 6d.

THE BRISTOL TUNE BOOK

COMPLETE EDITION, 1891,

CONTAINING

905 TUNES AND CHANTS.

A COMPANION TO ALL HYMN BOOKS.

	s.	d.
No. 17. Limp Cloth	5	0
" 18. Cloth Boards, red edges ..	6	0
" 19. Small Edition	3	6
" 20. Tonic Sol-fa	3	6

Communications and enquiries as to copyright, and also as to supplying at reduced prices, may be addressed to the Bristol Publishers.

London and New York: NOVELLO, EWER and Co.

Bristol: W. and F. MORGAN, Clare Street.

And all Booksellers and Musicsellers.

JUST ISSUED AT REDUCED PRICE.

THE ELEMENTS OF MUSIC

BY

GEORGE L. ALLAN.

A clear and full exposition of the first principles of Music, with explanatory diagrams and illustrations. An invaluable Manual for the use of Schools, Singing Classes, and Students of Music generally.

Price One Shilling.

London and New York: NOVELLO, EWER and Co.

SIX MOVEMENTS

FROM

A. R. GAUL'S CANTATA

THE HOLY CITY

ARRANGED FOR THE ORGAN

BY

GEORGE CALKIN.

Price Two Shillings and Sixpence net.

London and New York: NOVELLO, EWER and Co.

New Edition. Recently enlarged.

SEVENTY-ONE

MELODIES AND UNFIGURED BASSES

(To be Harmonised in Four Parts)

For the use of ADVANCED MUSICAL STUDENTS and CANDIDATES FOR DIPLOMAS

BY

ROWLAND M. WINN, MUS. DOC., OXON., F.R.C.O.

Price One Shilling.

"Both the melodies and the basses are designed with no little ingenuity, and form the means of bringing out in the student all the amount of skill of which he may be possessed."—*Musical Times*.

PART-SONGS

By the same Composer:

EVENING BELLS (7th thousand)	2d.
GO! HARK! (Hunting Song). Words by KINGSLEY ..	2d.

London and New York: NOVELLO, EWER and Co.

SONATA for PIANOFORTE (in 3 Movements).

By J. L. B. (M.A., Mus. Bac.). Easy of execution, and adapted for use in Seminaries. 3s. net.

London and New York: NOVELLO, EWER and Co.

CHURCH MUSIC

BY

EDWARD BUNNETT, Mus.D., CANTAB.

SERVICES.

Two Settings of the Venite (in Chant Form). No. 1 (in G), No. 2 (in A)	2d.
Te Deum in E	3d.
Benedictus and Jubilate in E	3d.
Magnificat and Nunc dimittis in E	3d.
Cantate and Deus in E	3d.
Communion Service	9d.
Preces and Responses	4d.

Tonic Sol-fa.

Magnificat and Nunc dimittis in F	14d.
" " " A	14d.
" " " E	14d.

ANTHEMS.

"O clap your hands." Festival Anthem	4d.
Tonic Sol-fa	2d.
ADVENT ANTHEM—"O Lord, Thou art my God" ..	3d.
CHRISTMAS ANTHEM—"In the beginning" ..	3d.
" " "I was glad"	3d.
" " "Do. Tonic Sol-fa	2d.
" " "The Lord is my Shepherd"	3d.
" " "The Lord hath prepared"	3d.

TWO NEW SONGS.—Just Published.

"Market Day" (Mezzo-Soprano)	net 2s.
"A toi, Marie" (Mezzo-Soprano)	2s.

SONG—"By the wayside" (Soprano), with Violin Obligato and Organ or Harmonium	net 2s.
"The Last Prayer" (Contralto)	2s.

ORGAN.

Twelve Short Easy Pieces	net 2s. 6d.
Three Short Andantes	2s. 6d.
Minuetto	1s. 6d.
Ave Maria	1s. 6d.

London and New York: NOVELLO, EWER and Co.

THREE POPULAR SETTINGS

OF THE

BENEDICITE

BY

J. H. MAUNDER.

No. 1 in A (as used at St. Paul's Cathedral)	14d.
" 2 in G (Dedicated to Dr. Bridge, Organist of Westminster Abbey)	2d.
" 3 in F (recently published)	14d.

London and New York: NOVELLO, EWER and Co.

SUITABLE FOR ALL SEASONS.

ABIDE WITH ME

FULL ANTHEM FOR FOUR VOICES

BY

R. H. TURNER, M.A., MUS. BAC., F.R.C.O.

(Organist of St. Paul's Cath. Church, Dundee).

Price Fourpence. Tonic Sol-fa, 2d.

London and New York: NOVELLO, EWER and Co.
May be had direct of the COMPOSER, Dundee.

PRESS OPINIONS.

"Will be an exceedingly welcome and useful addition to the library of many church choirs."—*Dundee Courier*.
"Marked by a considerable amount of originality."—*Dundee Advertiser*.

"The charming setting of the anthem, 'Abide with me.'"—*Dundee Evening Telegraph*.

"Excellent in style and taste."—*Nottingham Guardian*.

"An admirable setting."—*Halifax Guardian*.

"A very satisfactory setting."—*Daily News*.

"A scholarly setting."—*Birmingham Gazette*.

Also, by the same Composer—Te Deum, price 4d. (Novello and Co.); Magnificat and Nunc dimittis, price 3d. (Novello and Co.); Benedictus and Agnus Dei, price 3d. (Novello and Co.).

CHRISTMAS CAROL. — "The Boy's Dream."

Words by Rev. J. E. MILLARD, D.D.; Music by D. JOHN D. CODNER, Organist of St. David's Cathedral. New and appropriate musical setting of one of the most effective of modern carols. Should be included this Christmastide in the selections given after Evensong. Just published. Price Twopence.

London and New York: NOVELLO, EWER and Co.

A CHRISTMAS CAROL. Music by JOHN E.

CAMPBELL, A.R.C.O. Price 2d. Also two Kyries. Price 1d. each.
London: WEEKES and Co., 14, Hanover Street, W.

A PARABLE IN SONG

OR, THE WISE AND THE FOOLISH VIRGINS

SACRED CANTATA FOR SOLI, CHORUS, AND ORCHESTRA

THE MUSIC COMPOSED BY

LUCY K. DOWNING.

Suitable for either Concert Room or Church.

Price Two Shillings.

London and New York: NOVELLO, EWER and Co.

COMPOSITIONS

BY

T. MEE PATTISON.

CANTATAS.

	Staff.	Sol-fa.
	s. d.	s. d.
The Ancient Mariner	2 6	0 6
Do. (Choruses only)	1 0	
The Lay of the Last Minstrel	2 6	
Do. (Choruses only)	1 0	
May Day	1 0	0 6
The Miracles of Christ (Sacred)	1 0	0 6

ANTHEMS, &c.

All Thy works praise Thee (Harvest)	0 3	0 1
Thou visitest the earth (Harvest)	0 2	
I know that my Redeemer liveth (Easter)	0 3	
There were shepherds (Christmas)	0 2	
Thirteen Offertory Sentences	0 4	
Six Kyries	0 2	
Te Deum laudamus (in F)	0 3	

ORIGINAL ORGAN COMPOSITIONS.

Fifteen Introductory and Concluding Voluntaries	3s. 6d.
Five Concluding Voluntaries	1s. 6d.

London and New York: NOVELLO, EWER and Co.

Popular Part-Songs for S.A.T.B.

By W. W. PEARSON.

The Skaters	3d.	Evening	2d.
Blow, Western Wind!	3d.	The Oyster Dredgers	2d.
Stars of the Night	3d.	*Sweet to live (32nd thou.)	2d.
The Lake	3d.	*Welcome, young Spring!	2d.
*Tis Morn	3d.	*The Anglers (21st thou.)	2d.
Sweet Spring (Madrigal)	3d.	The Dream of Home	2d.
The River	3d.	Summer and Winter	2d.
Over the mountain side	3d.	*Departed Joys	2d.
Soul of living music	3d.	There's beauty in the deep	1d.
The Stormy Petrel	3d.	Soldier, rest!	1d.
The Coral Grove	3d.	Woods in Winter	1d.
Pibroch of Donuil Dhu	3d.	Autumn	1d.

HUMOROUS PART-SONGS.

*Three Doughtie Men. (55th thousand)	3d.
Three Children sliding. (8th thousand)	3d.
A Ryghte Merrie Geste	4d.
The Snow-white Doe	4d.
*Ben Bowlegs (EDWARD OXFENFORD)	3d.
The Carrion Crow	3d.
Call John!	3d.

DESCRIPTIVE CHORUSES FOR S.A.T.B.

Orchestral Parts on application to the COMPOSER, Elmhurst, Derham.

The Iron Horse (6th thou.)	4d.	*The Ironfounders (36th thou.)	3d.
Off to sea	4d.	The Jäger Chorus (6th thou.)	3d.
The Lifeboat	4d.	The Cyclists	4d.
The Ocean (6th thou.)	3d.		

Tonic Sol-fa Editions at half the above prices of those marked *

London and New York: NOVELLO, EWER and Co.

NEW MUSIC, by T. W. BLAKEY. THREE SKETCHES. For the PIANOFORTE.—1. Shadows (Valse); 2. Memories (Intermezzo); 3. Sabot Dance. Price, each 1s. 6d.
 London: WEEKES and Co., 14, Hanover Street, W.

PART-SONGS, for S.A.T.B. "The Clansmen."
 Price 4d.; Sol-fa, 2d. "Ave! Now let prayer and music meet."
 Price 3d.; Sol-fa, 2d.

London and New York: NOVELLO, EWER and Co.

A CHRISTMAS CAROL.

ROUND US SHINES A GLORIOUS LIGHT.
 Fifth edition. Price Twopence. Very popular. By DAVID DAY.
 London and New York: NOVELLO, EWER and Co.

DESCRIPTIVE PROGRAMMES OF GREAT MUSICAL WORKS: "Messiah," "Elijah," "St. Paul," "Creation," "Samson," &c., for use at Concerts. Send for particulars.
 Programme Agency, 16, George Street, Hanover Square, W.

Seventh Edition.

The river floweth strong, my love

PART-SONG FOR S.A.T.B.

Words by E. RIDGWAY.

MUSIC COMPOSED BY ROLAND ROGERS.

Price Fourpence; Sol-fa, Twopence.

Sung with immense success by Eaton Fanning's Select Choir at the Ballad Concerts, St. James's Hall; Wolverhampton Festival Choral Society, the Chester Festival Choral Society, the Cambrian Choral Society (Birkenhead), Huddersfield Glee and Madrigal Society, &c.

Also, NEW PART-SONG, by same COMPOSER.

THREE FISHERS WENT SAILING

Words by KINGSLEY.

Old Notation, Fourpence; Sol-fa, Twopence.

"An immense success."

London and New York: NOVELLO, EWER and Co.

CALDICOTT'S

HUMOROUS PART-SONGS.

Humpty Dumpty (Manchester Prize)	6d.
*Little Jack Horner	6d.
Jack and Jill	4d.
*The house that Jack built	6d.
*The Haymakers	4d.
*Out on the waters	4d.
*Yule	4d.
*The Sobbing Quartet	3d.
*Poor Little Tom-e-e!	6d.
*Where are you going to, my pretty maid?	6d.
*The Boy and the Bee	6d.
Jack and Jill. Arranged for Ladies' or Boys' Voices	4d.
The Spider and the Fly	6d.
Ditto, Male Voices	6d.

* Published in Tonic Sol-fa Notation, each 2d.

London: METZLER and Co., Ltd., 42, Great Marlborough Street, W.

SUCCESSFUL CANTATAS:—

Saint Ursula. F. H. COWEN. 4s.; Vocal Parts, 1s.
The Festival. DR. BRIDGE. 1s.
Robin Hood. J. L. HATTON. 2s. 6d.
Harvest Home. G. B. ALLEN. 2s. 6d.
The Widow of Nain. A. J. CALDICOTT. 3s.; Vocal Parts, 8d.
The Fishers. J. M. COWARD. 4s.; Vocal Parts, 8d.
A Fishy Case. A. J. CALDICOTT. (For Children.) 2s. 6d.

London: METZLER and Co., Limited, 42, Great Marlborough Street.

PARIS: ALPHONSE LEDUC,

Editeur, 3, Rue de Grammont.

RAOUL PUGNO DUETTO
 RAOUL PUGNO DUETTO

RAOUL PUGNO VALSE MILITAIRE
 RAOUL PUGNO VALSE MILITAIRE

RAOUL PUGNO DUETTO
 RAOUL PUGNO DUETTO

RAOUL PUGNO VALSE MILITAIRE
 RAOUL PUGNO VALSE MILITAIRE

Just Published.

For Piano Solo (two hands)

RAOUL PUGNO

Duetto	net	1s. 3d.
Valse Militaire		1s. 6d.

THE WINTER KING

New Song for the coming season, for Baritone or Bass, by

WILLIAM J. YOUNG

(Composer of Popular Part-Songs for S.A.T.B.)

Price 2s. net.

"A clever and effective descriptive song."—*Manchester Guardian*.

Just Published.

Gaily thro' the greenwood. Arranged for two Trebles	2d.
Gaily thro'. For S.A.T.B.	56th thousand 2d.
Hail! merry Christmas	24th " 2d.
A merry Christmas to you all!	9th " 3d.
Songs of praise the angels sang	7th " 3d.
A Happy New Year!	5th " 3d.

London and New York: NOVELLO, EWER and Co.

Manchester: HIME and ADDISON.

A COLLECTION OF OLD ENGLISH CAROLS

AS SUNG IN HEREFORD CATHEDRAL

MOSTLY TRADITIONAL MELODIES, HARMONISED BY

W. D. V. DUNCOMBE

(Minor Canon, Hereford Cathedral).

Price One Shilling complete. Separate Numbers, containing one or two numbers, Twopence each.

London: WEEKES and Co., 14, Hanover Street, W.

NEW CHRISTMAS ANTHEMS, &c.

By CALEB SIMPER.

Interesting, attractive, popular, easy, melodious, and effective.

- *PEACE ON EARTH. New. 4th 1,000 4d.
 *UNTO US A CHILD IS BORN. New. 4th 1,000 3d.
 "Both most useful, and exceedingly beautiful."
 *WORSHIP HIM, AND SING OF HIM. New. 8th 1,000 4d.
 Short Bass Solo, Chorus, expressive Soprano (or Tenor) Solo,
 soft Chorus, and a short Full brilliant Final Chorus.
 *BE JOYFUL, O EARTH. Moderately easy. 6th 1,000 4d.
 Band Parts of this attractive Anthem also issued.
 *THE GLORY OF THE LORD. 9th 1,000 4d.
 *REJOICE GREATLY. 7th 1,000. HE SHALL REIGN. 14th 1,000 each 3d.
 *BREAK FORTH INTO JOY. 15th 1,000 4d.
 Sung at Choral Festivals in Downpatrick Cathedral and at Begey.
 *THE HEAVENS ARE TELLING. 7th 1,000 3d.
 *BLESSED BE THE LORD GOD. 16th edition 4d.
 LET US NOW GO EVEN TO BETHLEHEM. 8th 1,000 4d.
 WE HAVE SEEN HIS STAR. 33rd edition 4d.
 SING, O HEAVENS. 21st 1,000. GLORY TO GOD. 19th ed. each 3d.
 THERE WERE SHEPHERDS. 19th ed. BEHOLD, I BRING. 42nd ed. 3d.
 NEW EASY TE DEUM AND JUBILATE IN E FLAT. 4th edition, each 3d.
 TE DEUM IN G. 11th edition. 4d. TE DEUM IN F. 29th edition 3d.
 NEW BENEDICTUS IN F. 3rd 1,000 3d.
 CELEBRATED MAGNIFICAT AND NUNC DIMITTIS, in F. 63rd edit. 4d.
 Sung at numerous Choral Festivals.
 FAVOURITE MAGNIFICAT AND NUNC DIM., in E flat. 23rd edit. 4d.
 Sung at three Choral Festivals.
 RECENT MAGNIFICAT AND NUNC DIMITTIS, in G. 9th edition .. 4d.
 NEW FESTAL MAGNIFICAT AND NUNC DIMITTIS, in B flat .. 4d.
 EASY HOLY COMMUNION SERVICE, in E flat. 12th 1,000 .. 4d.
 HOLY COMMUNION SERVICE, in F. 9th edition 6d.
 *EASY HOLY COMMUNION SERVICE, in G. New. 4th 1,000 .. 4d.
 All these Services are complete, with Agnus Dei and Benedictus.
 O HOW AMABLE. Festivals. 5th 1,000 3d.
 GIVE GLORY TO THE LORD. Festivals. 18th edition 3d.
 THE LAMB SHALL LEAD THEM. New. 4th 1,000 3d.
 *THEY SHALL MOUNT UP WITH WINGS AS EAGLES. 9th 1,000 .. 4d.
 "Full, free, extremely pleasing, and effective."

*POPULAR CHRISTMAS CAROLS.

12th 1,000. Price 1d. each. Nos. 25, 26, and 27 are just published.

- | | |
|---------------------------------|--------------------------------|
| *1. CAROL SWEETLY. | *15. FAIR EDEN'S GATES. |
| *2. O LOVELY STAR. | *16. SONGS OF RAPTURE. |
| *3. WHAT SAY THESE BELLS? | *17. ALL HAIL! WE SING. |
| *4. COME, HAIL THE DAY. | *18. SILVERY STARS. |
| *5. GOOD NEWS WE BRING. | *19. GLAD HEAVEN REJOICES. |
| *6. SWEETEST MUSIC. | *20. GOLD, FRANKINCENSE, &c. |
| *7. AWAKE, AWAKE! | *21. SEE THE JOYFUL DAY. |
| *8. O, SO SWEETLY. | *22. THE ANGELS' SONG OF LOVE. |
| *9. HAPPY MORNING. | *23. NIGHT OF GLORY! |
| *10. SWEET ANGELS, EVER BRIGHT. | *24. JESUS, THE LORD, IS BORN. |
| *11. OH, CHRISTMAS BELLS. | *25. ANGELIC VOICES. |
| *12. BETHLEHEM'S PEACEFUL HILL. | *26. THE ROYAL CHILD. |
| *13. SWEET CHRISTMAS DAY. | *27. SWEETLY CHIMING BELLS. |
| *14. RING, BELLS, RING. | |

Words only: Set 1 contains Nos. 1 to 6 complete; Set 2, Nos. 7 to 12; Set 3, Nos. 13 to 18; Set 4, Nos. 19 to 24. Price of each Set, 3s. 3d. per 100. Nos. 25 to 27, complete, 2s. per 100.

Those marked (*) are also published in *Tonic Sol-fa*.London: WEEKES and Co., 14, Hanover Street, Regent Street, W.
Chicago, U.S.A.: CLAYTON F. SUMMY, 220, Wabash Avenue.

COMPOSED BY EDWYN A. CLARE.

THE PRINCE OF PEACE

A new and favourite Anthem. 6th 1,000. Price 3d.

WE HAVE SEEN HIS STAR. 7th 1,000 3d.
BEHOLD, I BRING. 11th 1,000. SING, O HEAVENS. 8th 1,000 each 3d.

These compositions are very effective, and not difficult.

/ PRAISE THE LORD, O JERUSALEM. 15th 1,000 3d.
THE LORD RIGHTEOUS (Sol-fa, 2d.). 4th 1,000 3d.

Two easy Anthems, suitable for any Festival, or special occasion.

MAGNIFICAT AND NUNC DIMITTIS IN D. 7th 1,000 4d.

Sung at a Festival at Petersham, New South Wales.

London and New York: NOVELLO, EWER and Co.

HUMOROUS PART-SONGS. By A. BEN ALLEN.

Tom, the Piper's Son 3d.

Dickory, dickory, dock 4d.

London and New York: NOVELLO, EWER and Co.

Price Threepence. Tonic Sol-fa, price Three-Halfpence.

THERE WERE SHEPHERDS

BY

E. A. SYDENHAM.

"An effective, bright, melodious composition."—*Church Review*."An able composition."—*Church Times*."A gain to music of this class."—*Musical Times*.

By the same COMPOSER.

THREE CAROLS or HYMNS for CHRISTMAS.

Music and Words, 3d.; Words only, 3s. per 100.

London and New York: NOVELLO, EWER and Co.

TEN CHRISTMAS CAROLS

In One Book, One Shilling; or, in separate Numbers, One Penny each.

SECOND SET OF CAROLS

Complete, One Shilling; or, in Single Numbers, One Penny each.

A THIRD SET OF

EIGHT CHRISTMAS CAROLS

Complete, One Shilling; or, in Single Numbers, One Penny each.

SET TO MUSIC BY

EDWARD BUNNETT,

Mus. D., Cantab.

Complete Sets of Words, on application to the COMPOSER,
The Close, Norwich.

London and New York: NOVELLO, EWER and Co.

JUST PUBLISHED. NEW ANTHEM FOR CHRISTMAS.

CHRISTIANS, AWAKE!

BY

J. H. MAUNDER.

("Bright, easy, effective.")

Staff Notation or Tonic Sol-fa, Threepence.

ALSO

TWO NEW CHRISTMAS CAROLS

("Quaint and characteristic.")

Staff Notation or Tonic Sol-fa, Threepence.

Specimen free on application to 10, Manor Rd., St. John's, London, S.E.
London and New York: NOVELLO, EWER and Co.

THE SECOND ADVENT

SACRED CANTATA

SOLOS FOR TENOR AND BASS, EASY CHORUSES,

AND

FOUR WELL-KNOWN HYMNS FOR THE CONGREGATION.

PART I.—THE CRY OF THE CHURCH.

PART II.—THE SIGNS. PART III.—THE ADVENT.

PART IV.—THE TRIUMPH OF THE CHURCH.

These four parts may (if preferred) be sung separately as Anthems on
the four Sundays in Advent.

The Words selected from Holy Scripture by the Rev. C. T. MAYO.

THE MUSIC (EXCEPT THE HYMN TUNES) COMPOSED BY

ARTHUR H. D. PRENDERGAST.

Vocal Score, with Organ Accompaniment, 1s. 6d.

Words only (with the Hymn Tunes), 15d.

London and New York: NOVELLO, EWER and Co.

BENEDICTE IN G. 2d.

BY

ARTHUR CARNALL.

No. 1. Chant Te Deum in A. 3rd thousand 4d.

" 2. Magnificat, &c., in F. 2nd thousand 4d.

" 3. Vesper Hymn on a Card 4d.

London and New York: NOVELLO, EWER and Co.

N.B.—Sample copies, free, from A. CARNALL, Penge, S.E.

By ALFRED H. ALLEN. New Editions.

THREE SACRED SONGS, with Accompaniment for Organ and

Pianoforte. Price 2s. each net.

London: WEEKES and Co., 14, Hanover Street, Regent Street, W.

ANDANTE CON MOTO (ORIGINAL COMPOSITIONS for the

ORGAN, No. 138). Price 6d. net.

London and New York: NOVELLO, EWER and Co.

NOVELLO'S CHRISTMAS CAROLS.

BRAMLEY, REV. H. R. } Christmas Carols, New and Old.
STAINER, JOHN }

FIRST SERIES.

One Penny each.

1. God rest you merry, gentlemen	Traditional.
2. The Manger Throne	C. Steggall.
3. A Virgin unspotted	Traditional.
4. Come, ye lofty	Elvey.
5. Come, tune your hearts... ..	Ouseley.
6. The First Nowell	Traditional.
7. Jesu, hail	J. Stainer.
8. Good Christian men	Old German.
9. Sleep, holy Babe... ..	Dykes.
10. Good King Wenceslas	Traditional.
11. When I view the Mother	J. Barnby.
12. The seven joys of Mary	Traditional.
13. On the Birthday of the Lord	Dykes.
14. What Child is this?	Old English.
15. Glorious, beauteous, golden-bright	Maria Tiddeman.
16. Waken! Christian Children } id.	S. C. Hammerton.
17. A Child this day is born	Traditional.
18. Carol for Christmas Eve	Ouseley.
19. When Christ was born... ..	A. H. Brown.
20. Christmas Morning Hymn	J. Barnby.

SECOND SERIES.

One Penny each.

21. Carol for Christmas Eve	Traditional.
22. Jesus in the Manger	H. Smart.
23. The Holly and the Ivy } id.	Old French.
24. The Moon shines bright	Traditional.
25. The Virgin and Child	C. Steggall.
26. The Incarnation	Traditional.
27. Christmas Day	J. Stainer.
28. The Cherry-Tree Carol... ..	Traditional.
29. God's dear Son	Traditional.
30. Christmas Hymn... ..	Goss.
31. The Babe of Bethlehem	Traditional.
32. In Bethlehem, that noble place	Ouseley.
33. A Cradle Song of the Blessed Virgin	J. Barnby.
34. Christmas Song	Dykes.
35. Jacob's Ladder	Traditional.
36. The Story of the Shepherd	J. Barnby.
37. The Wassail Song	Traditional.
38. In terrâ pax	Dykes.
39. Dives and Lazarus	Traditional.
40. From far away	Dykes.
41. Carol for Christmas Day	A. Sullivan.
42. The Child Jesus in the Garden	J. Stainer.

THIRD SERIES.

One Penny each.

43. What soul-inspiring music	Har. by J. S.
44. In the country nigh to Bethlehem	G. Hine.
45. We three Kings of Orient are... ..	Har. by J. S.
46. Emmanuel, God with us	H. Gadsby.
47. New Prince, new pomp } id.	C. Steggall.
48. A Babe is born	Har. by J. S.
49. Come let us all sweet Carols sing	F. Champneys.
50. Let music break on this blest morn	J. B. Calkin.
51. Carol for New Year's Day	A. H. Brown.
52. The Angel Gabriel	Har. by J. S.
53. The Shepherds amazed... ..	A. H. Brown.
54. Noel! Noel!	Har. by J. S.
55. I sing the birth	G. C. Martin.
56. Christmas Night	A. H. Brown.
57. The Christmas Celebration	E. Prout.
58. Arise and hail the Sacred Day	A. H. Brown.
59. The Holy Well	Har. by J. S.
60. The Angel and the Shepherds	E. H. Thorne.
61. The Coventry Carol	Har. by J. S.
62. The Morning Star	J. F. Bridge.
63. The Shepherds went their hasty way	J. F. Barnett.
64. I saw three ships... ..	Har. by J. S.
65. Mountains, bow your heads	W. H. Cummings.
66. Luther's Carol	J. Higgs.
67. The Boy's Dream	W. H. Monk.
68. Legends of the Infancy... ..	J. F. Bridge.
69. Let Christians all (The Black Decree) } id.	Traditional.
70. Immortal Babe (for Christmas Day)	

The above 70 Carols, complete, cloth, gilt	s. d.
Three Series each	4 0
Words only, complete	1 0
Words, each Series	0 4
	0 1½

HELMORE, REV. T. } Carols for Christmastide. Set to
NEALE, REV. J. M. } Ancient Melodies. One Penny each.

71. Here is joy for every age.	
72. Earthly friends will change.	
73. Gabriel's message.	
74. Christ was born on Christmas Day.	
75. Earth to-day rejoices.	
76. Good Christian men, rejoice.	
77. From church to church.	
78. In the ending of the year.	
79. Royal day that chastes gloom.	
80. O'er the hill and o'er the vale.	
81. Good King Wenceslas.	
82. Toll! toll! because there ends.	

The above 12 Carols, complete	s. d.
Folio, with pianoforte accompaniment	1 0
Treble part	4 6
Words only	0 6
	0 1½

WENSLEY, SHAPCOTT.—Twelve new Carols for Christmas-tide. Three-halfpence each.

83. O holy star	J. Stainer.
84. The shepherds	Eaton Fanning.
85. Hymn of the angels	G. M. Garrett.
86. The anthem of peace	J. Barnby.
87. The Desert	Emma Mundella.
88. Bethlehem... ..	Myles B. Foster.
89. Daybreak	Berthold Tour.
90. In the manger	J. Barnby.
91. The Mother and Child	Myles B. Foster.
92. Christ is born	J. F. Bridge.
93. Christmas Day	Battison Haynes.
94. Sweet Christmas Bells... ..	J. Stainer.

Complete, 1s. Tonic Sol-fa, 8d. Words only, 2d.

TEN CHRISTMAS CAROLS. Three-halfpence each.

95. Now join we all with holy mirth	J. Stainer.
96. Softly the night... ..	J. M. Crament.
97. Sleep, Holy Babe	J. T. Field.
98. Now dies in David's City	J. Swire.
99. There dwelt in Old Judea	R. Jackson.
100. Good people, give ear	J. Swire.
101. Carol for Christmas Day	J. T. Field.
102. Ye stars of night	J. H. Wallis.
103. Ring out, ye bells	J. F. Bridge.
104. Two thousand troubled years	

Complete, 1s. Tonic Sol-fa, 8d. Words only, 2d.

STAINER, JOHN (Adapted and arranged by).—Twelve Old Carols. One Penny each

105. Shepherds! shake off your drowsy sleep.	
106. Come, shepherds, come! shake off your sleep.	
107. Now sing we all full sweetly.	
108. The good men all of Chastres.	
109. Whence comes this rush of wings afar?	
110. { Come with us, sweet flowers, and worship. } id.	
111. { Infant so gentle, so pure, and so sweet! }	
112. O Night, peaceful and blest!	
113. Of the Father's love begotten.	
114. We saw a light shine out afar.	
115. Christmas hath made an end.	
116. Now farewell, good Christmas.	

Complete, 1s. Tonic Sol-fa, 6d. Words only, 1d.

MARTIN, G. C. (Harmonised by).—Christmastide Carols. One Penny each.

PART I. (Old Breton Melodies).

117. Hail! Christmas Bells.	
118. { O'er her Child the Virgin weeps. } id.	
119. { The stars are bright. }	
120. On this day was born.	
121. Glad hymns, with one accord.	
122. Outside the city gates.	
123. On Asia Minor's sunny shore.	
124. Across the desert sands by night.	

Complete, 6d. Words only, 1d.

NOVELLO'S CHRISTMAS CAROLS—*continued.*

Christmastide Carols, Harmonised by G. C. MARTIN.—
Continued.

PART II. (Old French Melodies).

123. The Shepherds glad.
124. Merrily ring the Christmas bells.
125. The sombre shadows darker fall.
126. Poising bright on golden wing.
127. Round the Virgin gently sleeping.
128. The Circumcision.
129. In the golden lands afar.
130. A Legend of the Flight.

Complete, 6d. Words only, 1d.

BRAMLEY, REV. H. R. } Christmas Carols, New and Old.

STAINER, JOHN. } Arranged for Men's Voices.

Three-halfpence each.

131. A Virgin unspotted ... Traditional.
132. The Manger Throne ... C. Steggall.
133. Sleep, Holy Babe ... Dykes.
134. Good Christian men, rejoice ... Old German.
135. 'Twas in the winter cold ... J. Barnby.
136. Good King Wenceslas ... Helmore's Carols.
137. Come! ye lofty ... Elvey.
138. God rest ye merry, gentlemen ... Traditional.
139. Listen, Lordings ... Ouseley.
140. The First Nowell ... Traditional.
141. When Christ was born ... Arthur H. Brown.
142. Jesu, hail! O God most holy ... J. Stainer.
143. The seven joys of Mary ... Traditional.
144. What Child is this? ... Old English.
145. The Waits' Song (The moon shines bright) ... C. Steggall.
146. The Virgin and Child ... Old French.
147. The Holly and Ivy ... Traditional.
148. The Lord at first ... Traditional.
149. The Incarnation ... Traditional.
150. The Cherry-Tree Carol ... Traditional.
151. A Gracie-song of the Blessed Virgin ... J. Barnby.
152. Jacob's Ladder ... Traditional.
153. Dives and Lazarus ... Traditional.
154. The Wassail Song ... Traditional.

Complete, 2s.

BRAMLEY, REV. H. R. } Christmas Carols, New and Old.

STAINER, JOHN } Arranged for Two-part Singing by

W. G. McNAUGHT.

Three-halfpence each.

155. Good King Wenceslas.
156. Good Christian men, rejoice.
157. Christmas hath made an end.
158. God rest ye merry, gentlemen.
159. The First Nowell.
160. A Virgin unspotted.
161. The Wassail Song.
162. { I hear along our street. }
162. { The Boar's Head Carol. } 1d.
163. The seven joys of Mary.
164. Hark! how sweetly the bells.
165. The Holly and the Ivy.

Complete, 1s.; Tonic Sol-fa, 6d.

FOX, GEORGE.—Carols for Christmastide. Set to Music
for Little Singers.

Three-halfpence each.

166. Good King Wenceslas.
167. I hear along our street.
168. Brightly shone the Eastern star.
169. As Joseph was a-walking.
170. Hark! what mean those holy voices.
171. The Holy Well.
172. While Shepherds watched.
173. God rest ye merry, gentlemen.
174. Hark! how sweetly the bells.
175. A little robin.
176. As I sat on a sunny bank.
177. Why in tones so sweet and tender.
178. { The moon shone bright. }
178. { All you that in this house. } 1d.
179. Clearly in the East it shone.
180. { Shepherds at the Grange. }
180. { These good people. } 1d.
181. { Nuns in frigid cells. }
181. { Washerwomen old. } 1d.
182. The Holly and the Ivy.
183. { How grand and how bright. }
183. { Hosanna to the living Lord. } 1d.
184. { Lo! a heavenly form appearing. }
184. { The Boar's Head Carol. } 1d.
184. { In excelsis gloria. }

Complete, 2s. 6d.

LEGGE, ROBIN H.—Twelve New Christmas Carols. For

Unison Singing. Words by E. A. ALSTON.

Three-halfpence each.

185. Praeludium.
186. The Midnight Masse.
187. The bells of Christmas.
188. Pastor Bonus.
189. Rejoice! Christen men.
190. A Children's Carol.
191. Carula Pastorum.
192. Wassail Song.
193. Kings of Orient.
194. Good Christians all.
195. Cometh the day.
196. Ye Angelus Bell.

Complete, 1s. Tonic Sol-fa, 8d. Words only, 2d.

- The Anthem of Peace (O sweet the
enchanting anthem) ... J. Barnby.
197. On Christmas Morn ... A. C. Mackenzie. 1d.
Across the desert sands by night ... G. C. Martin.
Shepherds! shake off your drowsy sleep ... J. Stainer.
{ O Babe! in manger lying ... }
{ The Virgin is hushing ... } J. Barnby. 1d.
198. { What Child is this? ... }
{ Darkness fell on the weary earth ... }
199. Holy night! peaceful night! ... J. Barnby. 2d.
200. In excelsis gloria ... J. M. Crament. 1d.
201. When Christ was born ... J. T. Field. 1d.
202. What Child is this? ... J. T. Field. 1d.
203. { There were whisperings ... }
203. { Shades of silent night ... } S. Gee. 1d.
204. The Legend of Good Saint Christopher ... F. J. Sawyer. 1d.
205. I hear along our street ... E. Silas. 4d.
206. In dulci Jubilo ... Pearsall. 3d.
207. Caput atri deferro ... Pearsall. 3d.
208. Holly berries ... Westbrook. 1d.
209. A New Year's Carol ... J. Shaw. 1d.
210. { There was silence (Unison) ... }
210. { The star in the East (Unison) ... } H. Leslie. 1d.
211. A Christmas Carol (Two Parts) ... C. Reinecke. 2d.
212. Glad Christmastide ... J. Barnby. 1d.
213. All things were in silence ... J. Barnby. 1d.
214. This is the month ... Hugh Blair. 1d.
215. How peaceful was the night ... Hugh Blair. 1d.
216. There came a little child ... R. Jackson. 1d.
217. As with gladness ... C. V. Stanford. 1d.
218. One night as I was sleeping ... J. Swire. 1d.
219. The Golden Crown ... J. Stainer. 1d.
220. Fills joy our inmost heart ... A. C. Mackenzie. 1d.
221. Who is this that lies all lowly ... Myles B. Foster. 1d.
222. See, the Morning Star ... E. G. Monk. 1d.
223. Carol, Carol, Christians ... Victoria Grosvenor. 1d.
224. On Christmas Morn ... A. C. Mackenzie. 1d.
225. In the ages past ... F. A. J. Hervey. 1d.
226. We sing a song of gladness ... J. Swire. 1d.
227. The morn, the blessed morn is nigh ... Victoria Grosvenor. 3d.
228. Carol, Carol, Christians ... Mrs. J. W. Bliss. 3d.
229. O was not Christ our Saviour? ... J. Shaw. 1d.
230. Carol, Christian children ... A. Moffat. 1d.
231. There was silence in Bethlehem's fields (S.A.T.B.) J. Stainer. 1d.
232. Come, all ye Christian men, rejoice ... Hamilton Clarke. 1d.
233. Shepherds in the fields abiding ... Hamilton Clarke. 1d.
234. Come and sing the wondrous story ... J. Varley Roberts. 1d.
235. The Christmas bells ring loud and clear ... J. Varley Roberts. 1d.
236. Bethlehem ... J. Varley Roberts. 1d.
237. The birth ever new ... Robin H. Legge. 1d.
238. The old news ... Robin H. Legge. 1d.
239. Christmas Eve ... Robin H. Legge. 1d.
240. The Christmas vision ... Robin H. Legge. 1d.
241. The Shepherds' Carol ... Robin H. Legge. 1d.
242. Mary's Cradle Song ... Robin H. Legge. 1d.
243. The Angels' Carol ... Robin H. Legge. 1d.
244. Children's Chorus ... Robin H. Legge. 1d.
245. The Holy Quest ... Robin H. Legge. 1d.
246. The Five Kings ... Robin H. Legge. 1d.
247. Praise we now the Holy light ... Robin H. Legge. 1d.
248. Nazareth town in slumber lay ... Robin H. Legge. 1d.
249. An ode on the birth of our Saviour ... C. H. Lloyd. 1d.
250. See, the morning star is dwelling ... A. Herbert Brewer. 1d.
251. Christ was born on Christmas Day ... A. Herbert Brewer. 1d.
252. Christmas Morn ... H. C. Havergal. 2d.
253. The Kings of the East ... H. C. Havergal. 2d.
254. The Star ... H. C. Havergal. 2d.
255. The Angels' song ... H. C. Havergal. 2d.
256. The Holy birth ... H. C. Havergal. 2d.
257. The Humiliation ... H. C. Havergal. 2d.
258. Rejoice, O daughter ... C. Macpherson. 1d.
259. The Virgin and Child (This winter's night) C. Macpherson. 1d.

To be continued.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

Anthems for Advent.

Who is this that cometh?	S. Arnold	1rd.
*Enter not into judgment	T. Attwood	1rd.
Turn Thee again, O Lord	T. Attwood	1rd.
Mine eyes look unto Thee	H. Baker	3d.
*It is high time	J. Barnby	1rd.
*The grace of God that bringeth salvation	J. Barnby	1rd.
*Awake, awake, put on strength	A. Borton	1rd.
Enter not into judgment	Clarke-Whitfield	2d.
Prepare ye the way	J. M. Crament	4d.
Swiftly the moments (Advent Litany)	J. M. Crament	2d.
(Words only, 1s. 6d. per 100.)		
*The night is far spent (two-part Anthem)	M. B. Foster	3d.
*Rejoice greatly	H. Gadsby	3d.
*Prepare ye the way	G. M. Garrett	3d.
It shall come to pass	G. M. Garrett	6d.
Hosanna to the Son of David	O. Gibbons	3d.
*Lord, let me know mine end	J. Goss	3d.
*The Wilderness	J. Goss	6d.
Day of anger, day of mourning	C. Gounod	6d.
Lord, let me know mine end	M. Greene	1rd.
*Doth not wisdom cry?	R. Haking	1rd.
To Thee do I lift up my soul	King Hall	1rd.
*And the Angel said unto her	King Hall	1rd.
*And He shall purify	Handel	1rd.
How beautiful are the feet	Handel	3d.
*And the glory of the Lord	Handel	1rd.
The Lord will comfort Zion	H. Hiles	6d.
Hear, O heavens	Pelham Humphreys	3d.
Who is this that cometh from Edom?	J. Kent	6d.
Arise, O Jerusalem	Oliver King	1rd.
Blow ye the trumpet in Zion	H. Leslie	4d.
*Hosanna to the Son of David	G. A. Macfarren	3d.
Hosanna	G. A. Macfarren	2d.
Drop down, ye Heavens	G. A. Macfarren	2d.
The great day of the Lord is near	G. C. Martin	1rd.
Grant us Thy Peace	Mendelssohn	1rd.
*He that shall endure	Mendelssohn	3d.
Henceforth when ye hear His voice	Mendelssohn	1rd.
*How lovely are the messengers	Mendelssohn	2d.
Let our hearts be joyful	Mendelssohn	1rd.
*Rise up, arise	Mendelssohn	3d.
He is blessed that cometh	Mozart	2d.
Day of anger, day of mourning	Mozart	6d.
Think, good Jesu	Mozart	6d.
Jesu, Lord of life	Naumann	1rd.
O Jerusalem, look about thee	E. W. Naylor	4d.
Great God, what do I see and hear?	Vincent Novello	1rd.
O God, Thou art my God	H. Purcell	3d.
*Rejoice in the Lord	H. Purcell	3d.
Rejoice in the Lord	S. Reay	3d.
Rejoice in the Lord	John Redford	3d.
*Seek ye the Lord	J. V. Roberts	3d.
The night is far spent	M. Smith	1rd.
*Praise His awful name	Spohr	2d.
Awake, awake, put on thy strength, O Zion	J. Stainer	6d.
*Awake, thou that sleepest	J. Stainer	6d.
*O Zion, that bringest	J. Stainer	1rd.
*Hosanna in the highest	J. Stainer	1rd.
Rejoice in the Lord	F. R. Statham	4d.
Lord, what love have I?	C. Steggall	6d.
*Hearken unto Me, My people	A. Sullivan	1rd.
Beloved, now are we the sons of God	E. H. Thorne	1rd.
In the beginning was the word	E. H. Thorne	1rd.
*God hath appointed a day	B. Tours	1rd.
Ascribe unto the Lord	J. Travers	6d.
O Lord, Thou art my God	S. S. Wesley	1/-
The Wilderness	S. S. Wesley	8d.
*Thou Judge of quick and dead	S. S. Wesley	3d.
Awake, put on thy strength	M. Wise	4d.
Prepare ye the way of the Lord	M. Wise	3d.
Far from their home	H. H. Woodward	3d.
*Rejoice greatly, O daughter of Sion	H. H. Woodward	1rd.
Behold, the day is come	H. H. Woodward	4d.

Anthems marked thus (*) are to be had in Tonic Sol-fa, 1d. to 3d. each.

Nine Hymns with Tunes, for Advent (from "The Hymnary") 1d.
Three Collects for the first three Sundays in Advent. Folio. Wesley 1/9

London and New York: NOVELLO, EWER and Co.

CHRISTMAS SCENES

CANTATA FOR FEMALE VOICES
(WITH PIANOFORTE ACCOMPANIMENT)

THE WORDS WRITTEN BY
CLIFTON BINGHAM

THE MUSIC COMPOSED BY
FREDERIC H. COWEN.

Price Two Shillings.
Tonic Sol-fa Edition, Ninespence.

London and New York: NOVELLO, EWER and Co.

FOR ADVENT AND CHRISTMAS.

SUITABLE FOR USE IN THE CHURCH SERVICE.

BLESSED ARE THEY WHO WATCH

A CANTATA FOR ADVENT
FOR SOPRANO SOLO AND CHORUS

WITH
HYMNS TO BE SUNG BY THE CONGREGATION

THE WORDS SELECTED FROM HOLY SCRIPTURE

THE MUSIC COMPOSED BY
HUGH BLAIR.

Price One Shilling and Sixpence.

THE TWO ADVENTS

A CHURCH CANTATA

THE WORDS SELECTED AND WRITTEN BY THE

REV. E. W. BOWLING, M.A.,
Rector of Houghton Conquest, Beds.

COMPOSED BY

GEORGE GARRETT, M.A.

Mus.D., F.R.C.O.

(Op. 23.)

Price One Shilling and Sixpence.

THE FIRST CHRISTMAS MORN

A BIBLICAL PASTORAL

THE WORDS WRITTEN BY THE REV. S. J. STONE

THE MUSIC COMPOSED BY

HENRY LESLIE.

Vocal Score, 8vo, 2s. 6d. Vocal Parts, 6d. each.

CHRISTMAS EVE

A SHORT CANTATA

FOR ALTO SOLO, CHORUS, AND ORCHESTRA

COMPOSED BY

NIELS W. GADE.

(Op. 40)

Price One Shilling. Tonic Sol-fa Edition, Fourpence.

ADVENT HYMN

"IN LOWLY GUISE THY KING APPEARETH"

By SCHUMANN.

TRANSLATED FROM THE GERMAN OF FRIEDRICH RÜCKERT

By THE REV. J. TROUTBECK, D.D.

For Soprano Solo and Chorus, with Orchestral Accompaniment.

Price One Shilling.

THE CHRISTMAS ORATORIO

BY

JOHN SEBASTIAN BACH.

THE ENGLISH TRANSLATION AND ADAPTATION BY THE

REV. J. TROUTBECK, D.D.

Price, in paper cover, 2s.; paper boards, 2s. 6d.; cloth, gilt, 4s.

LONDON & NEW YORK: NOVELLO, EWER and Co.

ANTHEMS FOR CHRISTMAS.

*In the beginning	G. B. Allen	14d.
Christians, be joyful	Bach	3d.
*That God doth love the world	Bach	3d.
*Christians, awake	J. Barnby	3d.
*Like silver lamps	J. Barnby	14d.
Drop down, ye heavens	J. Barnby	14d.
*The grace of God, that bringeth salvation	J. Barnby	14d.
*Sing and rejoice	J. Barnby	14d.
*Behold, I bring you good tidings	J. Barnby	3d.
*The first Christmas	J. Barnby	3d.
*While Shepherds watched	W. T. Best	14d.
*Give the king Thy judgments, O Lord	A. H. Brown	14d.
Hail! thou that art highly favoured	Arthur Carnall	4d.
Break forth into joy	S. Coleridge-Taylor	3d.
*When Jesus was born in Bethlehem	W. A. C. Cruickshank	3d.
Behold, I bring you good tidings	J. M. Crament	4d.
Behold, I bring you glad tidings	Giovanni Croce	14d.
Lo, star-led chiefs	Crotch	2d.
*Arise, shine, for Thy light is come	Geo. Elvey	14d.
*Let us now go even unto Bethlehem	J. T. Field	14d.
*There were shepherds	Myles B. Foster	14d.
Behold, a star appeareth	Niels W. Gade	4d.
Sing, O daughter of Zion	H. Gadsby	14d.
*Behold, I bring you good tidings	J. Goss	14d.
*O sing to God (Noel). (Female Voices)	Ch. Gounoud	6d.
*O sing to God (Noel). (Arranged for S.A.T.B.)	Ch. Gounoud	14d.
*The Word is Flesh become	Gounoud	1s.
*Brightest and best	E. V. Hall	4d.
Behold, I bring	E. V. Hall	3d.
*Hark! the herald angels sing	E. V. Hall	3d.
Hark! the glad sound	E. V. Hall	3d.
How beautiful are the feet (Appendix to "The Messiah")	Handel	3d.
*For unto us a Child is born	Handel	3d.
*Glory to God	Handel	1d.
O Thou that tellest	Handel	14d.
*Let us now go even unto Bethlehem	E. J. Hopkins	14d.
Sing, O heavens	Kent	4d.
*While all things were in quiet silence	Oliver King	14d.
Hallelujah! the light hath shined	Oliver King	3d.
The star that now is shining	Oliver King	14d.
Hark! what news the angels bring	Oliver King	3d.
Dawns the day, the natal day	Robin H. Legge	3d.
He cometh forth	G. A. Macfarren	3d.
Drop down, ye Heavens	G. A. Macfarren	3d.
For unto us was born	G. A. Macfarren	3d.
While all things were in quiet silence	G. A. Macfarren	14d.
God, who at sundry times	J. H. Mee	4d.
Sing, O Heavens	A. C. Mackenzie	6d.
Blessed be the Lord God of Israel	The Earl of Mar	14d.
Rejoice, O ye people	Mendelssohn	14d.
*Hallelujah! for unto us a Child is born	W. H. Monk	14d.
O Jerusalem, look about thee	E. W. Naylor	4d.
*Sing unto the Lord	Vincent Novello	14d.
I will set his dominion in the sea	Horatio W. Parker	4d.
Before the heavens	Horatio W. Parker	3d.
Glory to God in the highest	Pergolesi	14d.
There were shepherds	Edgar Pettman	3d.
*Break forth into joy	T. Ridley Prentice	6d.
The whole earth is at rest	J. Varley Roberts	4d.
*Behold, I bring you glad tidings	C. W. Smith	14d.
The light hath shined	E. Silas	14d.
*The morning stars sang together	J. Stainer	6d.
*O Zion, that bringest good tidings	J. Stainer	14d.
*The hallowed day hath shined upon us	J. Stainer	14d.
*There was silence in Bethlehem's fields	J. Stainer	14d.
*Thus speaketh the Lord of Hosts	J. Stainer	14d.
I desired wisdom	J. Stainer	6d.
*Mercy and truth are met together	J. Stainer	3d.
*Break forth into joy	Bruce Steane	3d.
*The night is far spent	Bruce Steane	14d.
*The angel Gabriel was sent from God	H. Smart	14d.
In the beginning was the Word	E. H. Thorne	14d.
*Sing, O heavens	B. Tours	14d.
*There were shepherds	B. Tours	14d.
*This is the day which the Lord hath made	J. Turle	3d.
The light hath shined	C. G. Verrinder	14d.
*There were shepherds	Charles Vincent	4d.
Behold, I bring you glad tidings	Vittoria	14d.
There were shepherds	H. W. Wareing	3d.
Blessed be the Lord God of Israel	S. S. Wesley	14d.
*Glory be to God on high	S. S. Wesley	2d.
*With all Thy hosts	J. E. West	14d.
Blessed be the Lord	C. L. Williams	4d.
Jesu, who from Thy Father's throne	F. C. Woods	3d.

Anthems marked thus * to be had in Tonic Sol-fa, 1d., 14d., and 2d. each.

London and New York: NOVELLO, EWER and Co

YULE-TIDE

A CANTATA

The Words written by JULIA GODDARD

THE MUSIC COMPOSED BY

THOMAS ANDERTON.

Price One Shilling and Sixpence.

Paper boards, 2s.; cloth, gilt, 3s.

London and New York: NOVELLO, EWER and Co.

Christmas Anthems

Will be Published immediately.

WHILE SHEPHERDS WATCH
THEIR FLOCKS

COMPOSED BY

JOSEPH BARNBY.

Price Fourpence; Tonic Sol-fa, 2d.

Just Published.

Mercy and truth are met together

COMPOSED BY

JOHN STAINER.

Price Threepence; Tonic Sol-fa, Three-halfpence.

Just Published.

THE NIGHT IS FAR SPENT

COMPOSED BY

BRUCE STEANE.

Price Three-halfpence; Tonic Sol-fa, Three-halfpence.

RECENTLY PUBLISHED.

CHRISTIANS, AWAKE!

COMPOSED BY

JOSEPH BARNBY.

Price Threepence; Tonic Sol-fa, Three-halfpence.

HARK! THE GLAD SOUND

COMPOSED BY

REV. E. V. HALL.

Price Threepence.

WITH ALL THY HOSTS

COMPOSED BY

JOHN E. WEST.

Price Three-halfpence; Tonic Sol-fa, Three-halfpence.

When Jesus was born in Bethlehem

COMPOSED BY

W. A. C. CRUICKSHANK.

Price Threepence; Tonic Sol-fa, Three-halfpence.

O Jerusalem, look about thee

COMPOSED BY

E. W. NAYLOR.

Price Fourpence.

BREAK FORTH INTO JOY

COMPOSED BY

BRUCE STEANE.

Price Threepence; Tonic Sol-fa, Three-halfpence.

The whole earth is at rest

COMPOSED BY

J. VARLEY ROBERTS.

Price Fourpence.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

FOURTH

GRAND CONCERT SONATA CHRISTMAS SONATA

(Novello's Original Compositions for the Organ, No. 175)

COMPOSED BY

OTTO DIENEL.

(Op. 32.)

Price Three Shillings and Sixpence.

London and New York: NOVELLO, EWER and Co.

FOR CHRISTMAS.

RING OUT, WILD BELLS

TRIO FOR FEMALE VOICES (S.S.A.)

WITH ACCOMPANIMENT FOR

TWO VIOLINS, PIANO, ORGAN, AND BELLS

THE WORDS WRITTEN BY

ALFRED, LORD TENNYSON

THE MUSIC COMPOSED BY

HENRY LAHEE.

Full Score, Price Two Shillings net.

Instrumental Parts (Violins, Organ, and Bells), 2s.
Vocal Score (No. 286, Novello's Octavo Edition of Trios, &c., for Female Voices), 3d.

London and New York: NOVELLO, EWER and Co.

CHRISTMAS HOLIDAYS

A SHORT MUSICAL SKETCH

SUITABLE FOR THE BREAKING UP OF SCHOOLS

THE WORDS WRITTEN BY

J. A. CAMPBELL

THE MUSIC COMPOSED BY

HERBERT W. SCHARTAU.

Price Ninepence.
Music in both Notations.

London and New York: NOVELLO, EWER and Co.

A CHRISTMAS DREAM

A CANTATA FOR CHILDREN

(WITH ACTION)

THE WORDS WRITTEN BY

K. R. MOFFAT.

THE MUSIC COMPOSED BY

ALFRED MOFFAT.

Price One Shilling and Sixpence.
(Music in both Notations.)

London and New York: NOVELLO, EWER and Co.

MENDELSSOHN'S SIX CHRISTMAS PIECES

FOR THE

PIANOFORTE.

Price Three Shillings net.

London and New York: NOVELLO, EWER and Co.

HOLIDAY SONGS

Written by C. F. ALEXANDER.

MUSIC BY

LADY ARTHUR HILL.

Reduced Price, 2s. 6d.

London and New York: NOVELLO, EWER and Co.

Will be Published immediately.

THE HOLY CHILD

AN EASY CHRISTMAS CANTATA

FOR SOPRANO, TENOR AND BASS SOLI, CHORUS, AND ORGAN

THE WORDS FROM HOLY SCRIPTURE

THE MUSIC COMPOSED BY

THOMAS ADAMS.

Price One Shilling; Tonic Sol-fa, 6d.

London and New York: NOVELLO, EWER and Co.

Just Published.

AROUND THE WINTER FIRE

CHRISTMAS CANTATA FOR FEMALE VOICES

WORDS BY

SHAPCOTT WENSLEY

MUSIC BY

ALFRED R. GAUL.

Price Two Shillings; Tonic Sol-fa Edition, One Shilling.

London and New York: NOVELLO, EWER and Co.

SACRED SONGS FOR LITTLE SINGERS

WORDS BY F. R. HAVERGAL

MUSIC BY

A. RANDEGGER.

Illustrated, paper cover, 2s. 6d.; cloth, gilt, 5s.

London and New York: NOVELLO, EWER and Co.

SUNLIGHT OF SONG

A COLLECTION OF

SACRED AND MORAL SONGS

With original Music by the most eminent Composers, with 46 Illustrations.

Cloth, gilt, 5s.; paper boards, 3s. 6d.

Also published in Three Parts, price Sixpence each, melody only, both Notations (Novello's School Songs, Books 39, 40, and 41).

London and New York: NOVELLO, EWER and Co.

NATIONAL NURSERY RHYMES AND SONGS

BY

J. W. ELLIOTT.

With 65 Illustrations, and elegantly bound, cloth, gilt, 7s. 6d.

London and New York: NOVELLO, EWER and Co.

CANTATA FOR ADVENT.

THE TEN VIRGINS.

SEE PAGE 786.

FOR THE SEASON OF ADVENT AND
CHRISTMAS.

“Song of the Nativity”

(IN TWO PARTS)

“PROPHECY AND FULFILMENT”

A SACRED CANTATA

THE TEXT SELECTED FROM THE OLD AND NEW TESTAMENTS

BY

MILDRED GAUNTLETT

THE MUSIC BY

WILLIAM S. VINNING,

MUS. BAC., CANTAB.

This Cantata is intended to be performed as a whole during Christmas; but, when desired, the First Part only (“Prophecy”) might be sung during the season of Advent.

PRICE ONE SHILLING AND SIXPENCE.
Words of the Text, 4s. per 100.

“One of the best Cantatas we have ever seen . . . ought to secure a place in every respectable Choir. . . . It is quite a pleasure to review such good and wholesome music.”—*Church Times*.

“A new Cantata, ‘The Song of the Nativity,’ was successfully performed, for the first time, on Friday night, at St. Peter’s Church, Bayswater. The music, by Mr. W. S. VINNING, is melodious, and has the great merit of being well within the powers of Church choirs of ordinary attainments.”—*The Times*.

London: SCOTT & Co., 27, South Molton Street, Oxford Street, W.

CHRISTMAS ANTHEMS.

LET US NOW GO EVEN UNTO BETHLEHEM

THERE WERE SHEPHERDS BRUCE STEAKE 1½d.
W. WRIGHT 1½d.

TWO CAROLS.—“While Shepherds watched” (E. H. Smith, F.R.C.O.) and “All my heart this night rejoices” (G. H. Ely). Together, 1½d.

MUSICAL JOURNAL OFFICE, 44, Fleet Street, London, E.C.

FOR ADVENT.

SACRED CANTATA

THE GREAT DAY OF THE LORD

BY

W. CLARK AINLEY, MUS. BAC., CANTAB.

In paper cover, 2s.; boards, 3s.; cloth, gilt, 4s.;
Orchestral Parts, 25s. the set.

HART and Co., Paternoster Row, E.C.

A Vade Mecum for Church Choirs

COMPRISING

THE CHORAL RESPONSES OF MATINS, EVENSONG, AND
THE LITANY;

THE GREATER ANTI-PHONS;

THE OFFICE OF HOLY COMMUNION AND THE OTHER
OFFICES OF THE BOOK OF COMMON PRAYER,

Set to the Ancient Plain Song according to authentic use,
with an Appendix.

COMPILED AND EDITED BY

GEORGE J. TREDAWAY,

Organist to His Grace the Duke of Newcastle, Clumber Park, Notts.

“We highly recommend this little manual.”—*Organist and Choir-master*.

“A useful little work for Church Organists and Choirs, and, indeed, for the Clergy also.”—*Musical News*.

Price One Shilling net (to Choirs 10s. 6d. per doz.,
direct from the EDITOR).

London: CRERAR & SMITH, 3, Featherstone Buildings, Holborn, W.C.

Second Edition.

NARCISSUS AND ECHO

CANTATA FOR CHORUS, SOLI, AND ORCHESTRA

Price 3s.; Choral Parts, 1s. each. Also

“GOD IS OUR REFUGE” (Ps. 46)

For Chorus, Soli, and Orchestra. Price 1s.

COMPOSED BY

EDWIN C. SUCH

Mus. Bac., Cantab.

London and New York: NOVELLO, EWER and Co.

Price 2s. net.

THE TRANSFIGURATION

A CANTATA

THE WORDS WRITTEN AND COMPILED BY

JOSEPH BENNETT

THE MUSIC COMPOSED BY

FREDERIC H. COWEN.

Performed with the greatest success at the Gloucester Festival.

Price 3d.

O JESUS, NONE BUT THEE. Hymn from

“The Transfiguration.”

“In its charming simplicity it would make a very effective little Anthem, well within the means of any fairly well trained choir.”—*Standard*.

Price 2s. net.

WHO WOULD NOT FEAR THEE! Air for Tenor
from “The Transfiguration.”

Price 2s. net.

LORD JESUS, OPEN THOU OUR EARS.

Soprano Solo from “The Transfiguration.”

BOOSEY and Co.

Price 2s. net.

THE BARD

A Pindaric Ode, by THOMAS GRAY; set to music for Bass Solo and
Chorus, by

C. VILLIERS STANFORD.

Performed with immense success at the Cardiff Festival.

BOOSEY and Co.

Price 2s. 6d. net.

THE SWAN AND THE SKYLARK

A CANTATA BY

ARTHUR GORING THOMAS.

BOOSEY and Co.

Price 5s. net.

MOORE'S IRISH MELODIES

119 of these famous Songs, arranged for the voice, with Pianoforte
Accompaniments, by

C. VILLIERS STANFORD.

The finest and most complete edition published.

BOOSEY and Co.,

295, Regent Street, London, and 9, East 17th Street, New York.

THE “GOSSIP” NEWS SHEET

A WEEKLY MEDIUM OF COMMUNICATION BETWEEN MEMBERS
OF THE MUSICAL WORLD AND THE PRESS.

The “Gossip” News Sheet will consist of personal paragraphs and short items of news concerning professional people, written by experienced journalists to suit the requirements of Subscribers, and in a form and style likely to ensure insertion in the Press. It will be issued to all English newspapers, as a convenience to Sub-Editors who require bright and accurate items of gossip. Subscribers' interests will be carefully watched and promoted.

For terms and other particulars, apply to—

HERBERT MILNER, General Manager,

“Gossip” Office,

4, Ludgate Circus, London, E.C.

Telegraphic address, “Gossip, London.”

PURCELL BI-CENTENARY.

LIST OF WORKS BY HENRY PURCELL

PUBLISHED BY
NOVELLO, EWER AND CO.

WORKS WITH ORCHESTRAL ACCOMPANIMENTS.

DIDO AND ÆNEAS. An Opera. Edited from MS. Scores, and an Accompaniment for the Pianoforte by W. H. CUMMINGS. Full Score (Purcell Society). Vocal Score, 8vo, paper cover, 2s. 6d.; 1st Violin, 1s. 6d.; 2nd Violin, 1s. 6d.; Viola, 1s. 6d.; Cello and Double Bass, 2s. 6d.

JUBILATE IN D. Full Score, 5s. 6d.; Vocal Score, 2s. 6d.; Vocal Score (with Te Deum), 8vo, 1s.; Vocal Parts, 1s. 1d.; String Parts, 1s. 9d.; Wind Parts, MS.

O SING UNTO THE LORD. Anthem. Full Score and Orchestral Parts, MS.; Vocal Score, folio, 2s. 3d.; Vocal Score, 8vo, 6d.; Vocal Parts, 1s. 1d.

TE DEUM IN D. Edited by Dr. J. F. BRIDGE. Full Score, MS.; Vocal Score, 8vo, 1s.; Orchestral Parts, 2s. 6d.; Tonic Sol-fa, 6d.

TIMON OF ATHENS. Full Score (Purcell Society). Vocal Parts, 8vo, each 4d.; Orchestral parts, MS.

BEHOLD I BRING YOU GLAD TIDINGS. Anthem. Verse, A.T.B. Full Score, 2s. 9d.; Vocal Parts, 6d.; Orchestral Parts, 2s.

COME, IF YOU DARE. Tenor Solo and Chorus. With additional Accompaniments by E. PROUT. Full Score, MS.; Vocal Score, 8vo, 1d.; Orchestral Parts, 2s. 9d.

THREE SCENES FROM KING ARTHUR (Camp Scene, The Song of Victory, Frost Scene). Edited by W. H. CUMMINGS. 1s. 6d.

PURCELL'S SACRED MUSIC.

Edited by VINCENT NOVELLO. Four Volumes, price 31s. 6d. each. Vol. 1. Verse Anthems in Major keys; Vol. 2. Verse Anthems in Minor keys; Vol. 3. Full Anthems, Hymns, Sacred Songs, and Latin Pieces; Vol. 4. Services and Chants.

SERVICES, &c.

Te Deum, Benedictus, Kyrie, Creed (in B flat). Vocal Score, 4s. 3d.; Organ Part, 1s. 6d.; Vocal Parts, 2s. 3d.

Magnificat and Nunc dimittis (in B flat). Vocal Score, 2s.; Organ Part, 1s.; Vocal Parts, 1s.

Benedicite and Jubilate (in B flat). Vocal Score, 3s. 6d.; Organ Part, 1s. 6d.; Vocal Parts, 1s. 6d.

Cantate Domino and Deus miseratur (in B flat). Vocal Score, 2s. 6d.; Organ Part, 1s. 3d.; Vocal Parts, 1s. 3d.

Magnificat and Nunc dimittis (in G minor). Vocal Score, 2s.; 8vo, 6d.; Vocal Parts, 1s.

Te Deum (in D), with additional accompaniments by BOYCE. Full Score, 8s. 6d.; Vocal Parts, 2s.

Jubilate (in D), ditto. Full Score, 5s. 6d.; Vocal Score, 2s. 6d.; Vocal Parts, 1s. 1d.

Te Deum and Jubilate (in D). 8vo, 1s. 6d.

ANTHEMS.

Ah! few and full of sorrows; Early, O Lord, my fainting soul; and O happy man. 2s. 6d.

Be merciful unto me. Verse, A.T.B. Vocal Score, 2s. 3d.; 8vo, 6d.; Vocal Parts, 10d.

Behold, I bring you glad tidings. Verse, A.T.B. Full Score, 2s. 9d.; Chorus Parts, 6d.

Ditto. (Boyce's Cathedral Music). Vocal Score, 1s.; Vocal Parts, 10d.

Behold now, praise the Lord. Verse, A.T.B. 2s. 6d.

Blessed are they that fear. Verse, S.S.A.B. 2s. 3d.

Blessed be the Lord my strength. A.T.B. 1s. 3d.

Blessed is he that considereth the poor. A.T.B. 1s. 9d.

Blessed is he whose unrighteousness. Verse, S.S.A.T.B. 2s. 3d.

Blessed is the man that feareth; Thou knowest, Lord; and I am the Resurrection. (W. RAYLTON.) Funeral Anthem. A.T.B. 3s.

Bow down Thine ear. Verse, 4 voices. 1s. 9d.

By the waters of Babylon. Verse, T.T.B. 1s. 9d.

Hear my prayer. Full, 8 voices. 2s. 3d.

Hear me, O Lord, and that soon. 2s.

Hear me, O Lord, the great support. A.T.B. 2s. 3d.

In Thee, O Lord, do I put my trust. A.T.B. 3s.

It is a good thing to give thanks. A.T.B. 3s.

I was glad. Verse, A.T.B. Vocal Score, 2s.; Vocal Parts, 10d.

I will sing unto the Lord. Full, S.S.A.T.B. Vocal Score, 1s. 9d.; Vocal Parts, 7d.; 8vo, 1d.

I will give thanks. Verse, T.T.B. 2s. 6d.

Jehovah, how many are they that vex me. S.S.A.T.B. 8d.

Let God arise. Verse, T.T. 2s.

Let the night perish; Great God and just; and O, miserable man. 1s. 9d.

Lord, how long wilt Thou be angry? Full, S.S.A.T.B. Vocal Score, 1s. 9d.; Vocal Parts, 7d.

Lord, I can suffer Thy rebukes. 1s. 6d.

Lord, who can tell. Verse, T.T.B. 3s.

Man that is born of a woman. 1s. 3d.

My beloved spake. (Song of Solomon.) Verse, A.T.B.B. Vocal Score, 2s. 6d.; Chorus Parts, 6d.; 8vo, 6d.

ANTHEMS—continued.

My heart is fixed, O God. Verse, A.T.B. 2s. 6d.

My heart is inditing (Coronation). Verse, 8 voices. Full Score, 6s. 6d.; Vocal Parts, 3s.

My song shall be always. Verse, s. 2s. 3d.

O all ye people, clap your hands. 8vo, 3d.

O all ye people, clap your hands. Verse, A.T.B. 2s. 6d.

O consider my adversity. Verse, A.T.B. 2s. 6d.

O give thanks. Verse, 4 voices. Vocal Score, 2s. 6d.; 8vo, 6d.; Vocal Parts, 1s. 1d.

O God, Thou art my God. Full, S.S.A.T.B. Vocal Score, 1s. 3d.; 8vo, 3d.; Vocal Parts, 6d.

O God, Thou hast cast us out. Full, S.S.A.T.B.; and O God, Thou art my God. Vocal Score, 2s. 6d.; Vocal Parts, 1s. 6d.

O God, Thou hast cast us out. 6 voices. 4d.

O Lord God of hosts. Full, 8 voices. Vocal Score, 2s. 3d.; Vocal Parts, 1s. 1d.

O Lord, grant the King a long life. A.T.B. 2s.

O Lord, our Governour. Verse, S.S.B.B. 2s.

O Lord, rebuke me not. Verse, s. or t. 1s. 9d.

O Lord, Thou art my God. Verse, A.T.B. 3s.

O praise God in His holiness. 8 voices. 3s.

O praise the Lord, all ye heathen. T.T. 2s.

O sing unto the Lord. Verse, 4 voices. Vocal Score, 2s. 3d.; 8vo, 6d. Vocal Parts, 1s. 4d.

Out of the deep. Verse, S.A.B. 1s. 9d.

Praise the Lord of Jerusalem. 8vo, 4d.

Praise the Lord, O my soul. 6 voices. 2s. 6d.; 8vo, 6d.

Praise the Lord, O my soul, O Lord my God. Verse, A.B. 3s.

Rejoice in the Lord (Bell Anthem). Verse, A.T.B. Vocal Score, 2s. 8vo, 3d.; Vocal Parts, 10d.; Tonic Sol-fa, 1d.

Remember not, Lord, our offences. Full, S.S.A.T.B. 1s. 9d.; 8vo, 1d.

Save me, O God. Full, S.S.A.T.B. 1s. 9d.

Sing unto God, O ye kingdoms. Verse, B 2s.

The Lord is my light. Verse, A.T.B. 2s. 9d.

The Lord is King. Verse, B. 2s.

The night is come. 2s. 6d.

The way of God is an undefiled way. A.A.B. 2s. 3d.

They that go down to the sea in ships. Verse, A.B. Vocal Score, 2s. Vocal Parts, 1s.

Thou knowest, Lord. Vocal Score, 6d.; 8vo, 1d.

Thy way, O God, is holy. Verse, A.B. Vocal Score, 1s. 6d.; Vocal Parts, 10d.

Thy word is a lantern. Verse, A.T.B. Vocal Score, 1s. 9d.; Vocal Parts, 1s.; 8vo, 4d.

Turn Thou us, O good Lord. Verse, A.T.B. 2s.

Turn Thou us, O good Lord. A.T.T.B.; and Turn Thee again, O Lord. 2s. 6d.

Unto Thee will I cry. Verse, A.T.B. 3s. 3d.

We sing to Him whose wisdom. 1s.

Who hath believed our report? Verse, A.T.T.B. 1s. 9d.

Why do the heathen? Verse, A.T.B. 2s. 6d.

GLEES, &c.

Britons, strike home. 8vo, 1d.

Come, if you dare. T. Solo and Chorus. 8vo, 1d.

Come unto these yellow sands. S. Solo and Chorus; and Full fathom five. s. or t. Solo and Chorus. 8vo, 1d.

Freemen, rejoice. 8vo, 1d.

In these delightful, pleasant groves. Folio, 9d.; 8vo, 1d.; 674. Tonic Sol-fa, 1d.

Ditto. Edited by HENRY LESLIE. 8vo, 2d.

To Woden's hall (King Arthur). 8vo, 1d.

With Drooping Wings (Dido and Æneas). 1d.; Tonic Sol-fa, 1d.

SONGS.

TWELVE SONGS. Edited by W. H. CUMMINGS. 2s. 6d.

PIANOFORTE.

TEN PIECES. Edited by NORMAN P. CUMMINGS and WILLIAM H. CUMMINGS. 2s. 6d. net.

VIOLIN AND PIANOFORTE.

FOURTEEN PIECES. Edited by ARNOLD DOLMETSCH. 2s. 6d.

STRING QUINTET, WITH OR WITHOUT PIANOFORTE.

SUITE OF FIVE PIECES. 1. Prelude; 2. Song Tune; 3. Country Dance; 4. Air; 5. Canaries. Edited by ARNOLD DOLMETSCH. 2s. 6d.

ORGAN.

CHACONNE IN F. Arranged by A. W. MARCHANT. 1s.

TOCCATA IN A. Arranged by H. DAVAN WETTON. 1s. 6d.

VOLUNTARY IN D MINOR. Arranged by W. ALCOCK. 1s. 6d.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

Just Published.

THREE SCENES

FROM
"KING ARTHUR"
AN OPERA, WRITTEN BY DRYDEN
COMPOSED IN THE YEAR 1691 BY
HENRY PURCELL.

1. CAMP SCENE.
2. THE SONG OF VICTORY.
3. FROST SCENE.

EDITED BY
WILLIAM H. CUMMINGS.

Price One Shilling and Sixpence.
String Parts in the Press.

London and New York : NOVELLO, EWER and Co.

Just Published.

Ten Pianoforte Pieces

BY
HENRY PURCELL
SELECTED AND EDITED

BY
NORMAN P. CUMMINGS

AND
WILLIAM H. CUMMINGS.

CONTENTS.

Prelude in C.
Minuet in G.
Almande in G.
Cello in C.
Almande in G.

Siciliano in G.
A new Irish Tune in G.
Prelude in G.
The Golden Sonata in F.
Sonata in G.

Price Two Shillings and Sixpence net.

London and New York : NOVELLO, EWER and Co.

Just Published.

TOCCATA IN A MAJOR

COMPOSED FOR DOUBLE ORGAN

BY
HENRY PURCELL.

ARRANGED FOR THE MODERN ORGAN

BY
H. DAVAN WETTON.

PRICE ONE SHILLING AND SIXPENCE.

(No. 36. Organ Arrangements. Edited by GEORGE C. MARTIN, Organist of St. Paul's Cathedral.)

VOLUNTARY IN D MINOR

COMPOSED FOR DOUBLE ORGAN

BY
HENRY PURCELL.

ARRANGED FOR THE MODERN ORGAN

BY
W. ALCOCK.

PRICE ONE SHILLING AND SIXPENCE.

(No. 37. Organ Arrangements. Edited by GEORGE C. MARTIN, Organist of St. Paul's Cathedral.)

LONDON & NEW YORK: NOVELLO, EWER AND CO.

Just Published.

* PRAISE THE LORD, O JERUSALEM

ANTHEM

COMPOSED BY

HENRY PURCELL

EDITED BY H. ELLIS WOOLDRIDGE.

Price Fourpence.

NOTE.—This Anthem, for five voices, and scored in the original for strings and organ, is taken from the magnificent autograph volume of Purcell's compositions in the library of H.M. the Queen at Buckingham Palace. No other copy is known to exist, and it has never before been printed.

New Octavo Editions of the following Anthems

BY
HENRY PURCELL

Are now ready:—

O ALL YE PEOPLE, CLAP YOUR HANDS

FULL ANTHEM

FOR TWO SOPRANOS, TENOR, AND BASS.
Price Threepence.

* MY BELOVED SPAKE

FOR QUARTET AND CHORUS.
Price Sixpence.

* PRAISE THE LORD, O MY SOUL

FOR SOLI AND CHORUS.
Price Sixpence.

THY WORD IS A LANTERN

FOR TRIO AND CHORUS.
Price Fourpence.

I WILL SING UNTO THE LORD

FOR SOLI AND CHORUS.
Price Three-halfpence.

* String Parts (in MS.) to these may be had on application.
London and New York: NOVELLO, EWER and Co.

FOURTEEN PIECES

FOR

VIOLIN AND PIANOFORTE

COMPOSED BY

HENRY PURCELL.

The Pianoforte Accompaniment, Marks of Expression, Bowing, and Fingering, by ARNOLD DOLMETSCH.

CONTENTS.

Preludio.
Song Tune.
Country Dance.
Aire.
Canaries.
Hornpipe.
Song Tune.

Trumpet Tune.
Chaconne.
Song Tune.
Jigg.
Song Tune.
Song Tune.
Aire.

Price Two Shillings and Sixpence.

London and New York : NOVELLO, EWER and Co.

TWELVE SONGS

BY

HENRY PURCELL.

Edited and Arranged, with Accompaniment for the Pianoforte, by
W. H. CUMMINGS.

CONTENTS.

- | | |
|---|---|
| 1. The Knotting Song. | 7. I sail upon the dog star. |
| 2. Nymphs and Shepherds. | 8. They tell us that you mighty powers. |
| 3. I attempt sickness to fly. | 9. On the brow of Richmond Hill. |
| 4. Full fathom five. | 10. Fairest Isle, all isles excelling. |
| 5. Come unto these yellow sands. | 11. What shall I do. |
| 6. Recit., Thy hand, Belinda, darkness shades me; and Air, When I am laid in earth. | 12. From rosy bow'rs. |

Price Two Shillings and Sixpence.

London and New York: NOVELLO, EWER and Co.

ALFRED R. GAUL'S CANTATAS.

* UNA

FOURTH AND FIFTH THOUSAND.

PRODUCED AT THE NORWICH MUSICAL FESTIVAL,
OCTOBER 4, 1893"Una" is quite one of his best."—*Musical Standard*.

"The result, in the present case, leaves no doubt that into all the places which know his previous compositions 'Una' will find a way and become as much a favourite as its forerunners. . . Mr. Gaul considers before all things the elegance and symmetry of his melodic phrases."—*Musical Times*.

"We believe that Mr. Gaul has attained greater popularity with small English provincial choral societies than any other composer, living or dead."—*London Daily Graphic*.

CANTATA FOR ADVENT.

† THE TEN VIRGINS

Third Edition. Seventh and Eighth Thousand.

This Edition contains the additional Soprano air "Sun of my Soul."

"The work will certainly go through Saxondom in the wake of its predecessors from the same pen."—*London Daily Telegraph*.

"Must attain popularity wherever heard. Infinitely superior to any previous effort of the composer."—*Liverpool Daily Courier*.

"A distinct advance upon any of its predecessors."—*Birmingham Daily Post*.

"That 'The Ten Virgins' is a much finer work than the everywhere favourite 'Holy City' we have no doubt whatever."—*Birmingham Daily Gazette*.

PRODUCED WITH THE UTMOST SUCCESS BY THE
BIRMINGHAM FESTIVAL CHORAL SOCIETY.

* JOAN OF ARC

Staff Edition. Sixteenth to Twentieth Thousand.

"The Exeter Oratorio Society last night achieved a brilliant success, and it may safely be said, without fear of exaggeration, that never before have they performed a work more satisfactory to themselves or more interesting to the audience than 'Joan of Arc.'"—*Western Times*.

"One of the most delightful Concerts ever given by the South Shields Choral Society was that of last evening, when the principal piece was 'Joan of Arc.' We cannot speak too highly of Mr. Gaul's work, which is of the most interesting description, and will doubtless soon be a favourite with choral societies."—*Shields Daily News*.

FIFTH AND SIXTH THOUSAND.

PRODUCED AT THE CRYSTAL PALACE, JULY 9, 1892.

† ISRAEL IN THE
WILDERNESS

"The work was given under Mr. Gaul's own direction by some 3,000 singers, accompanied by the Palace orchestra. Mr. Gaul has presented in no previous work better characteristics or more successful efforts than are to be found in 'Israel in the Wilderness.' The popular composer was enthusiastically cheered at the close of the performance."—*Musical News*.

The above Cantatas have been specially planned to meet the requirements of Musical Societies, the greater portion being choral.

Price, paper cover, 2s. 6d.; paper boards, 3s.; cloth, gilt, 4s.; Tonic Sol-fa, 1s.; vocal parts, each 1s. Words only, * 7s. 6d.; † 5s. per 100.

The loan of Orchestral Parts on application to the Composer.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

NEW FOREIGN PUBLICATIONS.

	s. d.
ARENSKY, A.—Trio, in D minor. For Pianoforte, Violin, and Violoncello	net 18 0
— "A la memoire de P. Tschaiikowsky." Quartet. For Violin, Viola, and Two Violoncellos:—	
Full Score	net 6 0
Parts	net 12 0
BRUNNER, E.—Sinfonietta. For Pianoforte, Harmonium, and Violin	net 6 0
— The same. For Pianoforte, Harmonium, and Two Violins	net 12 0
FAURÉ, G.—Romanza, in A major. For Violoncello and Pianoforte. Op. 63	5 0
GADE, N. W.—Sonata, in A major. For Violoncello and Pianoforte. Op. 6	net 4 0
GRIEG—HALVORSEN.—"Einzugsmarsch der Bojaren." For Pianoforte Solo	net 4 0
GRIEG, E.—Lyrische Stücke. Books VIIA. and VIIB. For Pianoforte Solo	each, net 1 8
— "Peer Gynt." For Violoncello and Piano. Op. 46	net 2 2
HLAVAC, V. J.—Idylle. For Pianoforte, Harmonium, and Violin (or Violoncello)	net 3 0
KISTLER, C.—"Kunhild." Prelude to Act III. For Full Orchestra:—	
Score	net 4 0
Parts	net 4 0
— The same. For Pianoforte and Harmonium	net 2 0
— The same. For Harmonium and Strings	net 3 0
— The same. For Pianoforte, Violin, and Violoncello	net 2 0
— Sérénade. For Violin and Pianoforte. Op. 72	net 3 0
LANGE, S. DE.—Quartet, No. 3, in G minor. For Two Violins, Viola, and Violoncello:—	
Score	net 3 0
Parts	net 6 0
MAJOR, J. J.—Concerto Symphonique. For Pianoforte and Orchestra:—	
Full Score	net 20 0
— The same. For Two Pianofortes	net 7 6
MEYER, C.—Sixteen Studies. For the Viola	net 3 0
MOSZKOWSKI, M.—Polish Dances. For Pianoforte Duet. Op. 55	net 2 2
REZNICEK, E. N.—"Dolna Diana." Opera. Overture. For Full Orchestra:—	
Score	net 6 0
Parts	net 10 0
— The same. For Pianoforte Solo	net 1 6
— The same. For Pianoforte Duet	net 2 6
— Valse-Entr'acte, from the above. For Full Orchestra:—	
Score	net 6 0
Parts	net 10 0
— The same. For Pianoforte Solo	net 1 6
RUBINSTEIN, A.—Suite. For Orchestra:—	
Score	net 12 0
Parts	net 20 0
— The same. For Pianoforte Solo	net 5 0
— The same. For Pianoforte Duet	net 8 0
SINDING.—Sonata, in E major. For Violin and Pianoforte. Op. 27	net 3 3
SITT, H.—Two "Sonatinas." For Violin and Pianoforte. each, net	net 1 8
— Trio, No. 1, in G major. For Pianoforte, Violin, and Violoncello. Op. 63	net 2 2
SOKOLOV, N.—2 nd Sérénade. For String Orchestra:—	
Score	net 1 6
Parts	net 2 0
SÉRIADINE, A.—12 Etudes. Op. 8	net 6 0
THOMÉ, F.—Andante religioso. For Full Orchestra. Op. 70:—	
Parts	net 4 0
— "Légende." For Harp and Orchestra. Op. 122:—	
Orchestral Parts	net 8 0

Sold at half-price, if not ordered net.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

JUST PUBLISHED.

A SUPPLEMENT
TO
NOVELLO'S CATALOGUE
OF

ORGAN MUSIC

CONTAINING ALL THE MOST IMPORTANT AND MOST
RECENT FOREIGN PUBLICATIONSFOR
ORGAN SOLO, ORGAN DUET,
CONCERTED PIECES FOR ORGAN AND OTHER
INSTRUMENTS,AND
ORGAN AND ORCHESTRA.

The above will be forwarded, post-free, on application.

London and New York: NOVELLO, EWER AND CO.

COMPOSED FOR THE PERFORMANCE OF SHAKESPEARE'S PLAY AT THE
LYCEUM THEATRE, SEPTEMBER, 1895.

THE MUSIC
BY
EDWARD GERMAN
TO
ROMEO AND JULIET
THE DANCE FROM THE FIRST ACT
PAVANE

ARRANGED BY THE COMPOSER FOR

PIANOFORTE SOLO, PIANOFORTE DUET, AND VIOLIN AND PIANOFORTE
WILL BE READY SHORTLY.

IN THE PRESS.

Pastorale, Nocturne, and Selection of Themes for Pianoforte Solo, and
a Suite, consisting of the chief Movements, for Pianoforte Duet.

PRODUCED WITH THE GREATEST SUCCESS AT THE LEEDS TRIENNIAL MUSICAL FESTIVAL,
OCTOBER 3, 1895. ALSO PLAYED AT THE CRYSTAL PALACE, OCTOBER 26, 1895.

SUITE IN D MINOR
BY
EDWARD GERMAN.

1. Prelude (Allegro moderato, C).
2. Valse Gracieuse (Allegro, $\frac{3}{4}$).

3. Elegy (Andante, $\frac{3}{4}$).
4. Saltarelle (Presto, $\frac{2}{4}$).

String parts, 13s. 6d.; Wind parts (in the Press); Full Score, MS.

VALE GRACIEUSE, from above, arranged for Pianoforte Solo and Pianoforte Duet (*in the Press*).

LONDON & NEW YORK: NOVELLO, EWER AND CO.

TO CHOIRMASTERS AND CHORAL SOCIETIES.

THE ASCENSION
SACRED CANTATA
BY
BRUCE STEANE

RECENTLY PUBLISHED.

Price, paper cover, 2s. 6d.; paper boards, 3s.; scarlet cloth, 4s.

Lloyd's News says: "'The Ascension' deserves to become one of the most popular of Church Cantatas." For other Press notices, see *Advertisement Musical Times*, October, 1895. Band Parts on application to the COMPOSER. Address, Greystone, Granville Road, Sevenoaks.

London and New York: NOVELLO, EWER and Co.

Will be Published immediately.

THE HOURS

CANTATA OR OPERETTA FOR FEMALE VOICES

WRITTEN BY
SHAPCOTT WENSLEY

COMPOSED BY
JOSEPH L. ROECKEL.

Price Two Shillings.
Tonic Sol-fa Edition, 9d.

London and New York: NOVELLO, EWER and Co.

Will be Published immediately.

HORNSPIPE HARRY
OR
THE SQUIB AND THE SUNBEAM

A COMIC OPERA FOR BOYS
In Two Acts

WRITTEN AND COMPOSED BY
HAMILTON CLARKE.
(Op. 358.)

Price Two Shillings and Sixpence.
Tonic Sol-fa Edition, 9d.

London and New York: NOVELLO, EWER and Co.

Will be Published immediately.

THE WAITS OF BREMEN

A SHORT HUMOROUS CANTATA
FOR CHILDREN

BY
SHAPCOTT WENSLEY

SET TO MUSIC BY
BERTRAM LUARD SELBY.

Price One Shilling and Sixpence.
Tonic Sol-fa Edition, 6d.

London and New York: NOVELLO, EWER and Co.

RECENT NUMBERS.

THE MUSICAL TIMES (Sacred). THE MUSICAL TIMES (Secular).

597.	Four Christmas Carols	{ J. Barnby, A. C. Mackenzie, G. C. Martin, and J. Stainer.
601.	As it began to dawn .. ..	.. Myles B. Foster.
603.	Crossing the bar .. ..	.. H. H. Woodward.
605.	Seek ye the Lord .. ..	.. Charles Bradley.
606.	O God, who is like unto Thee .. ..	.. Myles B. Foster.
609.	There were shepherds .. ..	.. John E. West.
612.	Now is Christ risen .. ..	.. Arnold D. Culley.
614.	Lord, I call upon Thee .. ..	.. J. Varley Roberts.
617.	Jesu, priceless treasure .. ..	.. Josiah Booth.
618.	Thou crownest the year .. ..	.. John E. West.
621.	With all Thy hosts .. ..	.. John Stainer.
622.	There was silence in Bethlehem's fields .. ..	.. F. Kenig.
624.	O saving Victim .. ..	.. Myles B. Foster.
625.	Hearken unto me .. ..	.. H. Purcell.
628.	I will sing unto the Lord .. ..	.. A. R. Gaul.
629.	The eyes of all wait upon Thee .. ..	.. Bruce Steane.
633.	The night is far spent .. ..	.. Bruce Steane.

Price Three-Halfpence each.

602.	Shine on, O moon .. ..	.. Michael Watson.
604.	Wanderer's Night Song .. ..	.. Charles Wood.
607.	Two Cupids .. ..	.. A. Welllesley Batson.
608.	A lover's counsel .. ..	.. Frederic H. Cowen.
610.	In a dream-nighted December .. ..	.. G. A. Macfarren.
611.	Soldier, rest! thy warfare o'er .. ..	.. Hamish MacCunn.
612.	I love my Jean .. ..	.. George J. Bennett.
613.	It was a lover and his lass (Morley) .. ..	.. J. F. Bridge.
615.	Blow, ye gentle breezes, blow .. ..	.. J. Christopher Marks, Junr.
616.	O'er the woodland chace .. ..	.. Herbert W. Wareing.
619.	Ballad of Earl Haldan's daughter .. ..	.. Robin H. Legge.
620.	Softly the moonlight .. ..	.. F. Iliffe.
623.	Spring .. ..	.. Frederic H. Cowen.
626.	The shades of night .. ..	.. J. Varley Roberts.
627.	Now the wearied sun declining .. ..	.. R. F. Lloyd.
630.	Under the greenwood tree .. ..	.. James Shaw.
631.	Autumn .. ..	.. J. Booth.
632.	A Shadow .. ..	.. Jacques Blumenthal.

Price Three-Halfpence each.

NOVELLO'S OCTAVO ANTHEMS.

512.	My beloved spake .. ..	.. Henry Purcell	6d.
513.	Praise the Lord, O my soul .. ..	.. " "	6d.
514.	Thy word is a lantern .. ..	.. J. H. Roberts	4d.
515.	Through peace to light .. ..	.. E. Pettman	3d.
516.	There were Shepherds .. ..	.. J. F. Bridge	4d.
517.	Great and marvellous are Thy works .. ..	.. E. Pettman	1d.
518.	The Miserere .. ..	.. " "	3d.
519.	I will open rivers in high places .. ..	.. Bruce Steane	3d.
520.	O give thanks unto the Lord .. ..	.. E. V. Hall	3d.
521.	Praise, my soul, the King of Heaven .. ..	.. T. A. Walmisley	4d.
523.	Remember, O Lord .. ..	.. H. H. Woodward	4d.
524.	Behold, the days come .. ..	.. Henry Purcell	2d.
525.	Sing unto God, O ye kingdoms .. ..	.. Mendelssohn	4d.
526.	The Lord hath commanded .. ..	.. J. Stainer	3d.
527.	Mercy and truth are met together .. ..	.. " "	3d.

To be continued.

NOVELLO'S PART-SONG BOOK.

729.	Who is Sylvia? .. ..	.. E. German	3d.
730.	The Shepherd's waking .. ..	.. S. P. Waddington	3d.
731.	Cherry ripe .. ..	.. G. H. Ely	3d.
732.	Mary Morison .. ..	.. Baldassare Donato	2d.
733.	Viva Sempre .. ..	.. " "	3d.
734.	Chi la gliaglieria .. ..	.. J. R. "Dear	2d.
735.	Soft, soft wind .. ..	.. F. C. Woods	3d.
736.	Lie down, poor heart .. ..	.. D. Emlyn Evans	1d.
737.	How sweet the moonlight sleeps .. ..	.. J. Varley Roberts	2d.
738.	A red, red rose .. ..	.. " "	3d.
739.	I prithee send me back my heart .. ..	.. Jacques Blumenthal	3d.
740.	Evening Hymn .. ..	.. " "	3d.
741.	Gather ye rosebuds .. ..	.. " "	3d.
742.	The loyal Lover .. ..	.. " "	3d.
743.	The Butterfly .. ..	.. " "	4d.

To be continued.

NOVELLO'S PARISH CHOIR BOOK

240.	The Lord's Prayer (Pater Noster) .. ..	.. Battison Haynes	2d.
241.	Magnificat and Nunc dimittis in G .. ..	.. George C. Martin	6d.
242.	Choral Graces .. ..	.. J. B. Dykes	1d.
243.	Cantate Domino and Deus Misereatur in E .. ..	.. T. T. Trimmell	4d.
244.	Benedictus in A .. ..	.. John Goss	2d.
245.	Jubilata Deo in A .. ..	.. " "	2d.
246.	Te Deum laudamus in C .. ..	.. " "	2d.
248.	Te Deum laudamus in F .. ..	.. " "	3d.
249.	Te Deum laudamus in D .. ..	.. George C. Martin	6d.
250.	Magnificat and Nunc dimittis in B flat .. ..	.. John Stainer	2d.
251.	Nicene Creed .. ..	.. J. T. Field	3d.
253.	Magnificat and Nunc dimittis in D .. ..	.. Sir John Goss	3d.
254.	Benedictus in A .. ..	.. " "	3d.
255.	Te Deum laudamus (4th Series). (Greg. Tones) .. ..	.. J. Stainer	3d.
257.	Hymn, "Through the day Thy love has spared us" .. ..	.. J. Tilliard	2d.
258.	Magnificat and Nunc dimittis in E .. ..	.. Sir George Elvey	6d.

To be continued.

THE ORPHEUS (New Series).

273.	Drinking Song .. ..	.. L. Spohr	4d.
274.	Sunset .. ..	.. Percy Pitt	3d.
275.	When fierce conflicting passions .. ..	.. S. S. Wesley	8d.
276.	Come to me, dreams of heaven .. ..	.. Herbert W. Schartau	4d.
277.	To a kiss .. ..	.. W. Beale	2d.
278.	The rook sits high .. ..	.. King Hall	4d.
279.	Bacchanalian Song .. ..	.. Hamilton Clarke	4d.
280.	Cradle Song .. ..	.. Arthur Stenz	4d.
281.	To Elsie .. ..	.. J. Frederick Bridge	3d.
282.	One by one .. ..	.. Marie Wurm	2d.
283.	Not a drum was heard .. ..	.. A. M. Goodhart	6d.
284.	At that dread hour (Faith) .. ..	.. S. S. Wesley	6d.
285.	The Ivy .. ..	.. C. Lee Williams	3d.
286.	A red, red rose .. ..	.. J. Varley Roberts	2d.
288.	I prithee send me back my heart .. ..	.. " "	4d.
289.	What care I how fair she be .. ..	.. Jacques Blumenthal	4d.

To be continued.

NOVELLO'S SHORT ANTHEMS.

45.	Ponder my words, O Lord .. ..	.. Arnold D. Culley	1d.
46.	Jesu, Who from Thy Father's Throne .. ..	.. F. C. Woods	3d.
47.	Have mercy upon me, O God .. ..	.. F. White	1d.
48.	Jesu, word of God (Ave Verum) .. ..	.. " "	1d.
49.	Shew me Thy ways, O Lord .. ..	.. J. V. Roberts	3d.
50.	The Lord opened the doors of Heaven .. ..	.. F. C. Woods	1d.
51.	Watch ye and pray .. ..	.. G. R. Vicars	2d.
52.	The path of the just .. ..	.. J. V. Roberts	1d.
53.	O Lord, correct me .. ..	.. James Coward	1d.
54.	I will arise .. ..	.. Charles Wood	1d.
55.	The Angel of the Lord .. ..	.. Alan Gray	1d.
56.	Jesu, Saviour, I am Thine .. ..	.. Bruce Steane	1d.
57.	O Lord, Who hast taught us .. ..	.. A. G. Jggulden	1d.
58.	Almighty and Everlasting God .. ..	.. John Stafford Smith	1d.
59.	Come, let us worship .. ..	.. Palestrina	1d.

To be continued.

NOVELLO'S COLLECTION OF
TRIOS, QUARTETS, &c.
FOR FEMALE VOICES.

296.	Hymn to nature .. ..	.. L. Streaabog	3d.
297.	Dickory, dickory, dock .. ..	.. Herbert W. Schartau	3d.
298.	Whither away? .. ..	.. C. Villiers Stanford	8d.
299.	Summer .. ..	.. Hamilton Clarke	4d.
300.	To the woods .. ..	.. " "	4d.
301.	Noble be thy life .. ..	.. Beethoven	3d.
302.	So the world goes round .. ..	.. Marie Wurm	2d.
303.	Softly the moonlight .. ..	.. F. Iliffe	3d.
304.	You stole my love (arranged by F. Maxson) .. ..	.. W. Macfarren	2d.
305.	Moonlight .. ..	.. Hamilton Clarke	4d.
306.	The Snow .. ..	.. E. Elgar	6d.
307.	Fly, singing Bird .. ..	.. " "	6d.
308.	To-day and to-morrow .. ..	.. Hamilton Clarke	4d.

To be continued.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

Printed by NOVELLO, EWER & Co., at 69 and 70, Dean Street (W.), and published at 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)
Sold also by KENT and Co., Paternoster Row (E.C.).—Friday, November 1, 1895.